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To Walter Armstrong -
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A

Catalogue Raisonné

OF THE

ENGRAVED WORKS

OF

William Woollett,

BY

LOUIS FAGAN:

WITH A PORTRAIT BY THE AUTHOR.

1885.
THE FINE ART SOCIETY LIMITED,
148, NEW BOND STREET,
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Corrigenda.

Page 16, No. XXXVII., No. II. of the series—

1ST STATE, read 2ND STATE, and 2ND STATE, read 1ST STATE.

In the French title (1ST STATE)—

The word *appartenant* has been altered to *appertanant*, and the accent added to the word *Comté*.

Page 24, No. LIV., INTERMEDIATE STATE, (between 3RD and 4TH)—

The work on the sky is carried down, touching the foliage on the trees, towards the right. *B.M.*

William Woollett.

INTRODUCTION.

JUST a century has passed away since one of the most distinguished ornaments of the Art of Engraving died. During that period little has been written respecting him. Until the year 1852, no reliable list of his works existed. The curious could have acquired a few facts respecting them from Magazines, from Collections of Anecdotes or from Sale Catalogues.

Previously to Nagler's list in Vol. XXII. of the Künstler-Lexicon, p. 75, where twelve pages are devoted to Woollett, few details had been recorded concerning either his life, or his works. Some exception must be admitted in favour of Adam Bartsch, however, who drew attention (Anleitung zur Kupferstichkunde, Vol. I., p. 229, Vienna, 1821, 8°.) to Woollett's special and admirable characteristics in respect to technical engraving and to the high opinion which had formerly been held of the productions of this Master. An interval appears to have followed, in which Woollett's merits were somewhat at a discount. But reaction supervened, as might have been expected, and the engraver of the "Death of General Wolfe," and of the "Battle at La Hogue," was again appreciated at his proper value.

The eminent man now under consideration was born at Maidstone, in Kent, on the 15th of August, 1735. Like all the great favourites of genius, he early evinced a propensity to Art. To education Woollett owed little, and he is one of the very few English artists of fame who never were indebted to foreign travel, for his whole life was spent in London, where he secured the applause of his contemporaries and the admiration of succeeding ages.

He was the son of Philip Woollett, a flax-dresser, at Maidstone. Lamprey, in his account of that town, published in 1834, records the place of William Woollett's birth "as the house in King-street, on the eastern-side of the passage leading to Mr. Duke's Alms-houses."

Philip Woollett belonged to a small party of tradesmen, residing at Maidstone, consisting of twelve members, who met in the evening at a small tavern known as the "Ship." Upon one occasion they all subscribed and purchased a lottery ticket, which, being drawn, a £5,000 prize, was divided among the twelve members equally. Philip Woollett suffered from asthma, and the dust from the flax being prejudicial to his health, he upon this acquisition hired a public-house or porter-shop—which was frequented by the most respectable tradesmen in the town—called the "Turk's Head," in the Rose Yard. He was now enabled to put out his son as an apprentice, which he did to an engraver, in consequence of his son having scratched a Turk's Head on a pewter pot. His first master was John Tinney, who worked and sold prints at the Carv'd Golden Lion, in Fleet Street, about 1740-50. Tinney is best known as Woollett's master.

The following extract from some MS. notes, preserved in the British Museum,* collected by Mr. William Alexander,† of Maidstone, Artist and Keeper of the Department of Prints and Drawings, in the British Museum, will be read with interest:—" His father was a thread-maker, a long time foreman to Mr. Robert Pope; the family originally came from Holland. A tradition prevails that the great grandfather of Woollett escaped from the battle fought by the royalists against the parliamentary forces at Maidstone, and that he escaped by swimming over the river to his residence at Tovil. An uncle called " Mouse Woollett " sat on the commonalty barge as the man in armour. An uncle was clerk to Peter Athawes (father of Samuel Athawes).‡ a tobacconist of Abchurch Lane, London, now living at Swallowfield, near Reading. A cousin is now living in low circumstances at Peckham Rye, near London. A nephew of Woollett often visits the above Mr. Athawes. A drawing of his was shown by a merchant to Mr Tinney, engraver of London, who afterwards took him as an apprentice. Woollett made a drawing of an Englishman holding the horns of a cow and a Frenchman the tail, while a Dutchman is milking it. Woollett was very near sighted, and worked with a glass in his hand and could hardly distinguish a cow from a horse."

The youth on his arrival in London, became a member of the St.

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* Dept. of MSS. Add. 8836-7-8.

† Born, April 10th, 1767, and died July 23rd, 1816.

‡ He died at Kingsbridge Cottage, near Reading, May 20th, 1822, aged 88. His portrait was painted and engraved by J. R. Smith, and published in 1805. Samuel Athawes's Collection of Prints, etc., sold at King's, London, on Thursday, February 14th, 1799 (3 days). There is in the Museum, at Maidstone, a drawing by Woollett described as, " the last drawing the famous Mr. William Woollett made of a House Mr. Athawes lives in at Remenham, near Henley-upon-Thames." (Dim. 10½ in. × 7 in.) A view of Athawes' house, Kent, engraved by Samuel Smith (Dim. 11⅛ in. × 8¼ in.) is in the British Museum.

Martin's Lane Academy, where we learn that he early distinguished himself. John Hall,* the engraver, and friend of Woollett, describes him as being below the middle stature, extremely simple, unpretending in manner and demeanour. In the year 1766, he joined the Incorporated Society of Artists of Great Britain, and for several years was its Secretary, which appointment he resigned about 1773.

Woollett's first work of importance, and, indeed, the first great English work of the kind appeared in 1761. The subject was NIOBE, after Richard Wilson.† It was engraved for Boydell, and produced the sum of £2,000. Its sale abroad, the late John Pye,‡ tells us, "left no doubt in the mind of foreign *connoisseurs* in dissipating at this early period in the history of British Art, the delusive theory so often promulgated by French and German philosophers, as to the impossibility of rearing talent in the Fine Arts amidst the fogs of Great Britain."

The history of this plate may be best told in the words of Boydell who related it to Mr. John Thomas Smith,§ by whom it was printed in his "Life of Nollekens, and his Times," London, 1828, 8º (Vol. II. p. 251.)

"At this time, the principal conversation among artists was upon Mr. Wilson's grand picture of NIOBE, which had just arrived from Rome. I, therefore, immediately applied to His Royal Highness the Duke of Gloucester, its owner, and procured permission for Woollett to engrave it. But before he ventured upon the task, I requested to know what idea he had as to the expense, and, after some consideration, he said he thought he could engrave it for one hundred guineas. This sum, small as it may now appear, was to me an unheard-of price, being considerably more than I had given for any copper-plate. However, serious as the sum was, I bade him get to work, and he proceeded with all possible cheerfulness, for, as he went on, I advanced him money; and though he lost no time I found that he had received nearly the whole amount before he had half-finished the task. I frequently called upon him, and found him struggling with serious difficulties, with his wife and family in an upper lodging in Green's Court, Castle-street, Leicester-fields; for there he lived before he went into Green-street. However, I encouraged him by allowing him to draw upon me to the extent of £25 more; and, at length, that sum was paid, and I was unavoidably under the necessity of saying, 'Mr. Woollett, I find we have made too close a bargain with each other; you have exerted yourself, and I fear I have gone beyond my strength, or, indeed, what I ought to have risked, as we neither of us can be aware of the success of the speculation. However, I am determined whatever the event may be, to enable you to finish it to your wish; at least to allow you

* Born near Colchester, December 21st, 1739, and died in London, April 7th, 1797.
† See Sir Joshua Reynolds' Fourteenth Discourse, delivered on the 10th of December, 1788.
‡ Engraver, 1782-1874.
§ Known as "Antiquity Smith." Born, June 23rd, 1766. Died, March 8th, 1833. In 1816, he was, appointed Keeper of the Department of Prints and Drawings in the British Museum.

to work upon it as long as another £25 can extend, but there we positively must stop.' The plate was finished; and, after taking a very few proofs, I published the print at five shillings, and it succeeded so much beyond my expectation, that I immediately employed Mr. Woollett upon another engraving from another picture by Wilson; and I am now thoroughly convinced that had I continued in publishing subjects of their description, my fortune would have been increased tenfold."

Here it is interesting to note that in the *London Magazine or, Gentleman's Monthly Intelligencer*, Vol. XXX., 1761, p. 701, appeared the following lines on the print of *Niobe*:—

The scene by Wilson's noble skill display'd
In all the force of magick, light and shade:
A fiery tempest darting from the sky,
In peals proclaiming sure destruction nigh:
Dire vengeance by Latona's offspring shed
On hapless Niobe's devoted head:
Her sons and daughters sharing the like fate,
Transfix'd! pale objects of immortal hate:
Strongly thy master-strokes these woes impart,
Far as can reach thy imitative art.
Oft had our youth, their progress to advance
In elegance of graving, pass'd to France.
With genius, and a willing mind endu'd,
Their darling studies closely they pursu'd:
Taste they, thro' all her varying rounds, did trace,
And found the secret source of ev'ry grace:
Then rich in skill, quitted the banks of Seine,
And, to our blissful land, return'd again.
Here they new lights held forth; disclos'd each rule;
Here, emulous, they form'd an English school,
Which, animated by the royal smile,
Must flourish, and do honour to our isle.
In fame it now with that of Paris vies,
And may, in time, still more resplendent rise.
Woollett, proceed: On thy lov'd art refine:
Proceed; and just eulogiums will be thine.

J. LOCKMAN.

Alderman John Boydell was born on the 19th of January, 1719, at Dorington, near Ower, Shropshire. It may not be irrelevant to give a short sketch of his life as connected with the subject of our memoir and with the Fine Arts. His father was a land surveyor; he intended his son to be brought up to his own profession, but the lad's desire was to be an engraver, and he communicated his wish to his father, who discouraged the project. Genuine enthusiasm, however, is seldom trammelled by the dictates of

prudence—at the age of 21, young Boydell walked up to London, sought an interview with William Henry Toms, the engraver, and bound himself apprentice to him for seven years.

He was now launched in the ocean of life, and commenced business on his own account. His first publication was six small landscapes, which he sold for a shilling each, these he stitched together, and the book was called *The Bridge Book*, as a bridge was introduced in the scenery of each plate. His exertions continued unremitting, and by continued application, he executed one hundred and fifty-two landscapes; these he collected into a portfolio and sold them for five guineas the set. Boydell used to say with pride, in after life, that it was the only book which had made a Lord Mayor of London.

He now resolved to abandon the pursuit of his art and, by liberal encouragement, to secure the services of the first talent of the country. In Woollett he found an artist who realized all his wishes. The celebrity of his plates enabled Boydell to establish a correspondence with eminent foreign printsellers. Large sums of money were remitted from the Continent annually for the purchase of prints—and England became an exporting country; the balance of trade being largely in her favour.

The following extract from a speech delivered in the House of Lords, by the Earl of Suffolk, on the 13th of March, 1803-1804, corroborates the above statement:—

> "On the motion for the first reading of Boydell's Lottery Bill,* the Earl of Suffolk rose, not, he said, to oppose the Bill, but he could not pass by the opportunity which it afforded him of warning the artists of this country of the great injury which they were doing, both to their own character and interest, and to the interests of the country, by the slovenly manner in which most of the works of art in this country were now executed. He stated it to be a fact, that in consequence of the very superior execution of the print of the Death of Captain Cook,† by Woollett, and of the Battle of La Hogue, English engravings had risen to a high reputation on the Continent. So much was this the case, that for tne former of these engravings, Woollett received between £5,000 and £7,000, and the revenue coming to this country from this branch of art, at one time exceeded £200,000 per annum."

On the 5th of August, 1782, Boydell was elected Alderman of the Ward of Cheap. In November, 1786, he met at a dinner party Benjamin West, George Romney,‡ Paul Sandby, Hayley the poet, and Hoole the translator of Ariosto and Tasso. In such a company the Fine Arts formed a large part of the conversation—the Alderman was complimented on the

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* In 1804, Boydell obtained the sanction of Parliament to dispose of his Art property by lottery. The Gallery fell to the share of Mr. Tassie, modeller, of Leicester-square, who died in 1861. Boydell had spent £500,000 in plates for prize prints, £46,266 in pictures and drawings, and £30,000 in the Shakespeare Gallery. The lottery was drawn in 1805.

† *i. e.* 'The Death of General Wolfe.'

‡ See W. Hayley's Life of George Romney, Chichester, 1809. 4to, p. 105-110.

liberal encouragement he had given to the Art of Engraving. In acknowledging the compliment, he said he was not yet satisfied with his efforts, and that notwithstanding his age, he still cherished the ambition to refute the stigma cast upon English artists by foreigners, that England possessed no genius for historical painting. This observation was received with acclamation; and in December of the same year the plan of the well-known Boydell's edition of Shakespeare was matured and a prospectus issued. In 1803, the publishers printed a catalogue of the plates which formed their stock, and which ran to forty-eight volumes. Among the artists employed were Smirke, Hamilton, Reynolds, West, Fuseli, Wheatley, Wilson, Stothard, Romney, etc.; among the engravers, James Fittler, Mason, W. Sharpe, Heath, Hall, J. Smith, V. Green, Bartolozzi, Earlom, etc. John Boydell was elected Lord Mayor of London in 1790, and died on the 11th of December, 1804, aged 85.

To return to Woollett, whose fame was now well established. He was appointed on the 27th of November, 1775, Engraver in Ordinary to His Majesty, King George III,* *i.e.* while engaged on his *chef-d'œuvre*, the "Death of General Wolfe," published on the 1st of January, 1776.

What occurred to this plate is related in the subjoined manuscript note, preserved in the Department of Prints and Drawings, British Museum.

"This excellent proof† was purchased at Dr. Peart's sale,‡ whose discrimination was most exact. It was purchased by him at the price of thirty-six guineas, the precise price it produced at his sale. It then became the property of Mr. W. Cattley,§ at whose sale I re-purchased it.

"The plate is extremely rare in its original state, in consequence of an accident which occurred during the first proving by the folly and inadvertence of Mrs. Hocquet's son. The entire relation of this affair is appended to a proof in the possession of D. Mackintosh,‖ Esq., attested by the man who at the time of its occurrence was an apprentice to Mr. Hadrill, printer, and who at this period is in my employ.

"This impression is, to the best of my knowledge, *the finest finished impression in existence*, and is one of the very few uninjured proofs that were taken. It is the more to be desired as the injury was inflicted on *the face* of General Wolfe.

"WM. J. WHITE,¶
"Brownlow Street, Holborn.

"May 26, 1825."

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* Lord Chamberlain's Records—Appointments 1760-1793., p. 83. "These are to require you to Swear and Admit William Woollet (sic) into the Place and Quality of Engraver in Ordinary to His Majesty, to have, hold, exercise and Enjoy the said Place, together with all Rights, Profits, Privileges and Advantages thereunto belonging. And for so doing this shall be your Warrant. Given under my Hand and Seal this 27th Day of November, 1775. In the Sixteenth Year of His Majesty's Reign.—HERTFORD.—To His Majesty's Gentlemen Ushers, Daily Writers, or to any one of them."

† This refers to the 9th State: it is the identical impression in the British Museum.

‡ Sale, Christie's, April 12th (nine days), 1822, £2,229 19s. 6d.

§ Sale, Sotheby's, May 21st, 1825 (lot 424, £30, esteemed the finest in existence).

‖ Sale, Christie's, May 16th (two days), 1857, £10,699 1s. 6d.

¶ William Johnstone White, 14, Brownlow Street, printseller, engraver and etcher.

"A copy of the original attestation signed also with the autograph of Matthews is at the back of this paper."

"I, Joseph Matthews, was apprentice to Mr. Hadrill, residing at No. 8, Rupert Street, Coventry Street, and during my apprenticeship, Mr. H. was employed to print many plates engraved by Mr. Woollett, who was very partial to Mr. H.'s talent as a printer.—Among others, 'The Roman Edifices in Ruins,' 'The Maid of the Mill.' 'The Fishery,' 'The Battle at the Hogue' and 'The Four Shooting Pieces' were printed by Mr. Hadrill.—When the plate of the 'Death of General Wolfe' was in the course of engraving, Mr. Hadrill pulled all the proofs for Mr. Woollett and was promised the printing of the plate when it should be printed for publication. This plate, however, not being the entire property of Mr. Woollett, he was obliged to consent to the introduction of Mrs. Hocquet, who, by the interest of Mr. Bartolozzi had been strenuously recommended to Mr. West as the proper person to whom so valuable a plate should be intrusted.

"In consequence of this arrangement Mrs. Hocquet received the plate, and had just began to pull the first proofs, when, leaving the press for some domestic arrangement, the son, who assisted her in pulling the press and filling in, seating himself on the press plank took up a hammer, and beginning to strike, said, 'I could soon be the Death of Wolfe.' This proved to be a luckless word for no sooner was it uttered than the hammer fell *upon the face* of Wolfe, and thus the finest part of this fine plate was destroyed.

"Mr. Woollett came to Mr. Hadrill to express his deep regret that the plate had been taken out of his (Mr. Hadrill's) hands, and so great was his own mortification—to have, as he expressed it, his finest work destroyed *that he wept.*

"JOSEPH MATTHEWS.

"Oct. 5th, 1824. Witness A. M. Huffam."

"Matthews related this anecdote to me, and told me that young Hocquet's expression when he took up the hammer was, 'General Wolfe is dying, and I'll be d———d if I don't kill him quite."

"G. BAKER."*

The demand for this print surpassed the most sanguine expectations of its proprietors—they were Boydell, and William Wynne Ryland,† besides Woollett himself, who watched over the reputation this work acquired for him, by superintending the printing of it, and by giving the plate such occasional labour as was necessary to enable it to answer the demand. And thus the sale of the print went on, proofs and impressions commanding progressively increasing prices, till his death, when the entire property of the plate passed into the hands of Boydell.

The writing on the margin of it was then taken out, the subject retouched, and in this repaired state *open-letters* were again introduced and impressions from the plate sold. In 1791 the imposition was discovered; it gave rise to a letter that was printed and circulated among artists and amateurs, of which the following is a copy:—

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* George Baker was the son of the Rev. Thomas Baker, Vicar of Hungerford, in the County of Berks, where he was born in January, 1747, and died in London, February 7th, 1811. His collection was sold at Sotheby's. June 6th, 1825. (3 days.) "With him the names of either Woollett or Hogarth formed an irresistible talisman; and his collection of the works of those engravers may be considered as eminently rich, and, probably, matchless."

† Born in London, July 1738, and hanged at Tyburn, August 29th, 1783.

"*From the late William Woollett, Engraver, to the Right Hon. John Boydell, Lord Mayor of London.*

"*From the Banks of the Stygian Lake,* 1791.

"My Lord,

"It is rumoured by the numberless shades of famished artists who daily arrive in these gloomy regions, that an attack has been made upon the reputation I left in the upper world, of a nature so grievous, that, even at this distance from the busy scenes of life, it has quite destroyed my peace, and hindered me from passing into the happy bowers of Elysium; the grim ferryman refusing me a passage from these dreary shores, till my 'perturbed spirit is at rest'

"O my Lord! have pity upon a 'poor ghost,' and revenge its injuries! The Death of General Wolfe! Ah! there's the cause of all my sorrows! Would your Lordship believe it, that all the shades of those artists who are passing hourly into the mansions of eternal peace, who have exhausted their vital principle to ennoble the arts, or have expired in gaols, or died martyrs, to enrich carvers and gilders, and stationers, and printsellers, and trading Mæcenases and manufacturing adventurers, all all-all din in my ears, as they pass by me, that the work on which I spent my health, to which I sacrificed all earthly comforts, and prematurely deprived myself of the light of the sun has, since my departure, been most basely butchered! That my unwearied efforts to rescue the arts in Britain from contempt and obloquy, and the beginning I made to a new and inexhaustible source of dignified commerce to my country, has been rewarded by having the humble sprig of bay, which I had gained by years of laborious industry, most barbarously torn away from my scarce cold corpse. That those works which were my best, have fallen into mercenary hands, who, from views the most mean and despicable, have caused them to be retouched by a miserable botcher in so vile a manner that, if I could 'again revisit the glimpses of the moon,' I should not know what was once the execution of my own hands. Nay, to increase my torture, a newly arrived shade even now whispers in my ear, that (oh, infamous allusion!) the writing has been erased, and false proofs have been taken off, and foisted upon the public as originals, with my own name, the title, the date, and the original publisher's names, all shamefully, pirated and copied from those I struck off in the year 1776. Oh, my Lord, let me conjure you, by the zeal you are said to manifest towards the arts, to use the powers which you are so happily vested with to root out and exposé to public detestation the man who, divested of every principle of humanity, every respect for the arts, and every impulse of honour, could thus stab the memory of one who never wished for other reputation than what was founded upon honest endeavour; of one who never envied the praise or detracted

from the character of another; nor ever brought disgrace upon his profession by tricking and imposition.

"I am convinced what must be your Lordship's sensations on reading the above recital, and how much your generous nature must be shocked on being informed that actions of so black a dye should appear in the circle of the arts; but, at the same time, I am sensible how particularly happy you will esteem yourself on being informed that you are, above all, the most proper for bringing this unprecedented iniquity to light and punishing it. First, As having been yourself an artist of the very first abilities, you, particularly, will feel the extent of the injury done. Secondly, As being the most likely to find out the base depredator, from your situation as a merchant, and your employing every person in the line of the arts (whom you can agree with), it is most likely that the shameless wretch may not long remain undiscovered, provided your Lordship makes a strict search. And thirdly, As your faithful and truly able discharge of the duties of a chief magistrate insure immediate redress to the injured, I will not intrude further upon your Lordship's time, well knowing that you will not require any incentive to act with justice and honour; therefore I shall not attempt any appeal to your feelings in order to urge you on in the pursuit, nor call to your remembrance that your petitioner was once the friend of your heart; that he is 'gone to that bourn from which no traveller returns;' that he is now no longer able to defend a reputation he valued more than life from the attacks of the mercenary and the base; or that, while dying, he consoled his parting spirit with the assurance that you, my Lord, who had so often acknowledged him not only as your friend, but as your greatest benefactor, and had repeatedly confessed (with the modesty peculiar to true greatness) the poverty of yourself and all your relatives, before you were furnished with those works of his which laid the foundation of all your present greatness,—I say, My Lord, I will not urge any of these considerations to push you on in the pursuit of justice, well knowing that 'to do good and to walk humbly' is your highest delight; and that 'to do unto others as you would have them do to you,' is your constant maxim. I therefore humbly take my leave for the present, trusting in your Lordship's goodness, and hoping that the money you have lately so generously subscribed towards erecting a monument to my memory, on account of my having executed those very works which have since been so basely spoiled, will be now applied towards bringing to condign punishment the wretch who has so shamefully imposed on the liberality of a generous public, and who, by cruelly defacing the print of 'The Death of General Wolfe,' has destroyed for ever the only monument desired by the injured.

"WILLIAM WOOLLETT."

In placing the works of Woollett in the first-class of the School of Engraving,* British or otherwise, it will be proper to observe that no artist's works were more exclusively his own. Historical engraving includes every kind of object which can, by art, be presented to the sight, and of course requires a knowledge of their form and texture, in an equal degree with that requisite to the painter of history. But it is not only with the form and texture of the object that an engraver must be acquainted; he has to pursue a process far more difficult than that of the painter, to accomplish his object:—every variety of character, every kind of substance, solid or transparent, must be expressed by lines or points, and it is in their skilful arrangement that the taste and powers of the engraver are shown. His education must be in the same school as that of the painter; he must have a perfect acquaintance with anatomy and perspective. The painter devotes himself to delineating the pictures formed in his own mind, and conveys to the spectator the same impression of colour, which he has conceived, as also all the varied changes which light and air produce in a landscape. If the mind of the colourist is exclusively occupied in the first conception of his picture, that of the engraver is equally absorbed when reflecting on the mode best calculated to produce the proper effect by the arrangement of his lines, ere he ventures to place them on the copper, whether they stand forward in bold relief, or are mellowed by reflected or borrowed light—in short to convey to the eye the various gradations of colours, which have been expressed by the artist on the canvas.

It was at a meeting of artists held at the Turk's Head Tavern, in Gerrard Street, Soho,† when the bottle had circulated freely and the glee of the company was manifested by repeated peals of laughter,—that one peculiarly pointed jest raised the tone of mirth to its highest pitch, when Woollett inquired of Mortimer what had occasioned the mirth.

"Here," said Mortimer, "is Woollett asking what we have been laughing at."

"I was thinking," replied Woollett, "which way I should lay the lines of the coat of General Wolfe."

There is nothing perhaps so satisfactory, after thoroughly acquainting ourselves with a beautiful picture, as to possess an engraving of it; the roundness of the form displayed in the figures, the adjustment of the drapery,

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* Longhi, (La Calcografia. Milano, 1830. p. 226). "In his works he exhibits so much artistic mastery, so much vivacity and boldness of touch, so much force and harmony of chiaro-oscuro, so much truth, in fact, and so much historical illusion, that he was for all contemporary engravers, and is for those of the present day, the marvel and the example.

See "Biblioteca Italiana," Vol. XXI. (1821). Milano. 8°. p. 215.

† Once the celebrated rendezvous of Johnson, Goldsmith, Burke, Garrick and other luminaries who formed the memorable Literary Club. At the same time that the meetings of these literati were held on the first floor, a coterie of artists and amateurs were wont to assemble in the ground floor beneath, Hogarth, Wilson, Reynolds, West, Ramsay, Mortimer, Zoffany, Zuccarelli and other painters; Woollett, Strange, Vivares, Brown, Bazire and other engravers. In this Tavern, the earliest conclave was held to cogitate upon the important question of the utility of a National Academy for the promotion of the arts of painting and sculpture; and from thence resulted the St. Martin's Lane Academy, the Exhibitions of the Society of Artists, and the Royal Academy.

the distant background with its clear and fleecy clouds, which under the skilful hand of the graver, present all the beautiful and striking colouring of the master.

Few persons know the continuous labour that must be unsparingly given for months together to a copper-plate, and well may the engraver be anxiously careful of each step he takes ere the advance becomes an error—a slight alteration may be the work of weeks, nay, months. An instance in the practice of Woollett will exemplify this.

Woollett, after engraving "The Battle at La Hogue," waited on Benjamin West with a finished proof. The painter expressed himself highly satisfied with it, but remarked, "If a little more colour could be given to one part, and a little alteration in the light to others, it would improve the appearance of the plate." And taking out his port-crayon, he marked in black-and-white chalk what he meant. The engraver immediately consented to make the desired additions. "But how long will it take you, Mr. Woollett?" said West. "Oh—about three or four months," was the reply. "And the patient creature," said West, "actually went through the additional labour without a murmur."

Woollett resided for many years at No. 11, Green Street, Leicester Square, where it is traditionally said that he was in the habit of firing a cannon from the roof whenever he completed an important engraving. He then removed to Charlotte Street,* Rathbone Place. Here he died on the 23rd of May, 1785, from the effects of a neglected injury while playing at Dutch pins several years before.†

William Woollett was buried in the Churchyard at Old St. Pancras ‡ where a plain tombstone marks the spot. On this tomb were written the following lines in pencil:—

> "Here Woollett rests, expecting to be sav'd,
> He graved well, but is not well engrav'd."§

It is not improbable that some admirers of the eminent engraver in seeing these verses decided to erect a more important memorial to his memory, and a subscription was raised to which Benjamin West and John Boydell were very liberal contributors.‖

It now stands in the West Cloister of Westminster Abbey. It was executed by Thomas Banks, R.A., and is inscribed simply with the date of Woollett's birth and death, and the Inscription *Incisor Excellentissimus* beneath the bust. Below is "the Genius of Engraving handing down to

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* Gentleman's Magazine. Vol. 55, p. 406. Says: Upper Brook Street, Rathbone Place.

† Woollett's private collection of Prints, &c., sold at Hutchins', in King Street and Hart Street, Covent Garden, on Wednesday, February 15th, 1786, and the four following evenings. Lots 406, £601 10s. 6d.

‡ N. Smith, published a plate of this tomb, May 14th, 1795.

§ See epitaph on John Coombe, attributed to Shakespeare.

‖ See Illustrated London News, August 29th, 1846. p. 140., and September 1st, 1849, p. 160.

posterity the works of Painting, Sculpture, and Architecture, whilst Fame is distributing them over the four quarters of the Globe."

His widow and two daughters were left in such narrow circumstances, that in the year 1814, a subscription was raised for them, and in 1843, the following paragraph appeared in the "Mirror," at page 94. "Miss Elizabeth Sophia Woollett, the daughter of the celebrated engraver of that name, is now, at the age of seventy, among the applicants to the National Benevolent Institution for relief Mr. Woollett died in 1785. In 1817 the family were driven by necessity to make over to Messrs. Hurst and Robinson, publishers, all Mr. Woollett's plates and prints, for the consideration of an annuity for two lives. In six years the firm of Hurst failed; and the only surviving daughter, reduced to penury and in broken health, depends upon the success of her present application for support. The friends of art will surely do something for the unfortunate lady. When such a supplicant appears 'can pity plead in vain'!"

Elizabeth Woollett, the widow, died on the 15th of December, 1819, aged 73. Respecting her, we read in the "Westminster Magazine," of November 24th, 1781, as follows:—Mrs. Woollett, wife of the celebrated engraver—of twins. This is the fifth time Mrs. Woollett has been brought to bed of twins, and once she had three children at a birth."

It remains for me gratefully to acknowledge the kindness and consideration with which those collectors and publishers, from whom I sought information, have responded to my applications. It is impossible to particularize all the channels through which I have received help; I must, therefore, content myself by expressing my thanks to Dr. G. J. Vine; Dr. Ginsburg; Mr. Edward Bartlett, of the Museum and Public Library, Maidstone; Mr. I. B. Muir; Mr. Algernon Graves; Messrs. Colnaghi; Mr. Harvey; Mr. Daniel; Mr. Noseda; Mr. Young; Mr. Lauser, and to Mr. Fawcett.

LOUIS FAGAN.

105, PALL MALL, LONDON.
May 1st, 1885.

EXPLANATIONS.

B.M.—BRITISH MUSEUM (Department of Prints and Drawings).

G.—C. D. GINSBURG, LL.D., Holmlea, Virginia Water, Chertsey.

M.—I. B. MUIR, 78, Alderney Street, W.

V.—DR. VINE, 3, Henrietta Street, Covent Garden.

Portraits of William Woollett.

1.

Engraved by JOHN KEYSE SHERWIN.

Dimensions: —12 *in. by* 10 *in.*

Seen to the waist; turned slightly to the right, and wearing a large cap. The close-shaven face is represented nearly in full: looking at the spectator. In his right-hand he holds a graver, and with the other a copper-plate. On the right appears a portion of the "shade," used by engravers. Published August 12th, 1784. *B.M.*

2.

Engraved by G. KISLING.

Dimensions:—12⅞ *in. by* 10 *in.*

A copy of the above. *B.M.*

3.

Engraved by CAROLINE WATSON, after GABRIEL STUART.

Dimensions:—8½ *in. by* 6⅜ *in.*

Seen to below the waist, seated in an armchair and turned to the left, but looking at the spectator. In his right-hand he holds a graver, and with the other a copper-plate. On the left appears a portion of Benjamin West's picture of the "Death of General Wolfe." Published September 1st, 1785. *B.M.*

The original picture is in the National Portrait Gallery, London.

4.

Engraved by FRANCESCO BARTOLOZZI, after THOMAS HEARNE.

Dimensions:—5¼ *in. by* 4¼ *in.*

Seen to the waist, in left profile, wearing a large cap. Drawn in 1770, and published April 30th, 1795. *B.M.*

The original drawing is in the British Museum, and the copper in the possession of Mr. John Warwick, 25, Woburn Square.

5.

Dimensions:—4⅞ *in. by* 3⅜ *in.*

A Card. Head, seen in profile, turned to the right. Below:—*G. Clarke, Engraver and Printer, No.* 15, *Old Broad Street, Royal Exchange. B.M.*

6.

Dimensions:—18 *in. by* 23 *in.*

Drawing by William Jeffery, Senr. In the Museum at Maidstone.

7.

Drawing in Water-Colours by HENRY EDRIDGE, A.R.A.

Dimensions:—4¼ *in. by* 3⅛ *in.*

Bust, turned to the left. *B.M.*

A

CATALOGUE RAISONNÉ

OF THE

ENGRAVED WORKS OF

William Woollett,

Chronologically arranged.

IN THE FOLLOWING DESCRIPTIONS, RIGHT AND LEFT, ARE THE RIGHT AND LEFT OF THE SPECTATOR.

I.

Portrait of John Scott.

Dimensions :—$3\frac{1}{2}$ *in. by* $3\frac{3}{8}$ *in.*

Seen to the waist, in right profile, smoking a long clay-pipe, which he holds with his left hand.

1ST STATE.—Near the upper right corner of the plate :—*diput. Aged* 154. *B.M.*

2ND STATE.—The Inscription erased. *B.M.*

This was Woollett's first attempt at engraving. John Scott was the father of Nicholas Scott, silversmith, of Maidstone. He acquired the sobriquet of "Dippit Scott," from his habit of using the expression : "Dip it" as a substitute for a stronger and more common expletive.

II.

Portrait of a Man (unknown).

*Dimensions :—*5 *in. by* $3\frac{1}{4}$ *in.*

Seen three-quarters length, turned to the left. He wears a white waistcoat and a wig. *B.M.*

III.

A School Reward Ticket.

After JACOB BONNEAU.

Dimensions :—$4\frac{1}{8}$ *in. by* $3\frac{1}{8}$ *in.*

A school girl standing on a globe, in the foreground of a landscape, holding an open Bible in her right-hand ; she is supported on the left by a standing figure of Religion, while an angel descends towards her, bearing a crown and a palm branch. The globe rests against a trophy formed of a bee-hive, palette, book, caduceus and lyre. Behind the figures is an elephant, and on a hill, in the left distance, is seen a circular temple. Above the following lines :—

Le chagrin très souvent nait de L'inaction ;
Sachez Le prévenir par L'occupation.

Below :—*Témoignage de la Diligence.* On the left :—*J. Bonneau del.* On the right :—*W. W. sculp.*

1ST STATE.—As described, but before the plants in the right lower corner were re-bitten. *B.M.*

2ND STATE.—The plants, re-bitten. *B.M.*

Jacob Bonneau, a landscape painter, was the son of a French engraver, born about 1741, and practised in London, where he died, March 18th, 1786.

IV.

The Peacock.

Dimensions :—

A shop-bill, engraved for John Brenchly.

The bird is turned to the right, with tail spread. Below is a cartouche inscribed :— *Behind the Middle Row. B.M.*

V.

The Peacock.

Dimensions :—

Another shop-bill, engraved for John Brenchly.

The bird is moving towards the left, with its tail closed.

1st State.—Proof before all letters. *B.M.*

2nd State.—With the following inscription :—*John Brenchly, Mercer, Draper, and Undertaker, At the Peacock, behind the Middle Row, Maidstone. Sells..... B.M.*

VI.

The Peacock.

Dimensions :—

Another plate. The bird is in the same position, but turned in the other direction, and more delicately engraved. *B.M.*

[I have been unable to ascertain the exact measurements of these rare plates. (Nos. IV. V. and VI.) The only impressions I have seen being cut within the plate marks.]

VII.

The Jackdaw and the Peacocks.

Dimensions :—$10\frac{3}{8}$ *in. by* $6\frac{3}{8}$ *in.*

Six peacocks attacking the jackdaw, and despoiling him of his borrowed plumes.

1st State.—Proof before all letters. *B.M.*

This Plate has hitherto been erroneously included among the works of Woollett. It was published in an edition of Æsop's Fables, 1793. (Printed for John Stockdale, Piccadilly). Vol. I, page 187 ; with the name of : *J. Landseer direxit.* There is a small reversed copy by Oisen, in an edition of the above Fables, published by T. Heptinstall, Fleet Street. [1797]. p. 115. *B.M.*

VIII.

Watch-Paper.

Dimensions :—3¼ in. by 3⅛ in.

Circular composition. Time kneeling on the summit of a pedestal, with a prostrate figure of Death ; in the background to the right a column being overthrown by lightning. The upper part of the pedestal is inscribed in faint characters :—

O Death, where is thy sting? O Grave, where is thy victory?

and below :—*John Woollett, Watch & Clock Maker in Red Lyon Street Clerkenwell, London. To make ye Watch go Faster turn ye Regulator ye same way you set forward ye hands. And to go Slower the Contrary.* And *Woollett del.*

1ST STATE.—As described. *B.M.*

2ND STATE.—Address altered to *Maidstone. B.M.*

3RD STATE.—Name and Address altered to :—*Robt. Sanderson, Watch & Clock Maker in New Inn Yard, Shoreditch, London. B.M.*

The original drawing, in pen and sepia, is in the British Museum.

John Woollett was William Woollett's brother.

Two copies made from this plate were used by : *Crowdhill, Watch and Clock-maker, No.* 19, *Bedford Street, Bedford Row,* and *Dwerrihouse, Charles Street, Berkeley Square, London. B.M.*

IX.

Watch-Paper.

Dimensions :—2⅞ in. by 2⅝ in.

Circular composition. A figure of "Time" standing by a pedestal, pointing to a dial which surmounts it. On the pedestal is :—*Jno. Woollett, Watch Maker, Maidstone.* Outside the circle :—*To make the Watch go Faster turn the Regulator the same you set forward the Hands. And to go Slower the contrary.*

1ST STATE.—As described. *B.M.*

2ND STATE.—Address altered to *Lambeth. B.M.*

3RD STATE.—The plate retouched, especially the wings of the figure. *B.M.*

X.

The Suffolk Costermonger.

After THOMAS GAINSBOROUGH, R.A.

Dimensions :—10¾ in. by 9 in.

A young peasant in a slouched hat, leading an ass.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—On the left : *Gainsborough pinxt.*, and, *Proof.* On the right :—*W. Woollett sculpt.* Below :—*Pubd. by Hixon No.* 440 *Strand. B.M.*

3RD STATE.—Line of publication altered to :—*London. Published* 1. *January* 1824, *by Robert Wilkinson. No.* 125, *Fenchurch Street. B.M.*

Thomas Gainsborough was born at Sudbury, Suffolk, in 1727. He was one of the original members of the Royal Academy. Died in London, August 2nd, 1788.

On an impression (2nd State) in Mr. Muir's collection is the following MS. note :—"Gainsborough's Green Grocer, at Ipswich in Suffolk, well-known in the County. The original sold 51 Guineas."

XI.

The Grotto at Amwell.

After B. T. Pouncy.

Dimensions :—5 in. by 5 in.

Circular composition.

1st State.—The Etching. On the left :—*Drawn by B. T. Pouncy.* On the right :—*Engd. by W. Woollett. V.*

2nd State.—In the centre, below, is added : *The Grotto at Amwell,* and in the right upper corner "No. 8." *B.M.*

Illustration to John Scott's "Poetical Works," London, 1782. 8vo, page 261.

There is, in the British Museum, a MS. note stating that the copper-plate itself forms the lid of a silver snuff-box, made by Deard, for the Duke of Portland.

B. T. Pouncy, the pupil and brother-in-law of Woollett, died in London, August 22nd, 1799.

XII.

An Engraved Border.

Dimensions :—11 in. by 9⅜ in.

Proof before all letters. *B.M.*

There is, in the British Museum, another proof with the following MS. title, within the border :—*The Works of William Woollett. Tomkins, scripsit. W. Woollett, sculpt.*

Thomas Tomkins, a celebrated caligrapher, died September 5th, 1816, in his 74th year.

XIII.

Indian Queen.

Dimensions :—

Bill head for Cousins & Co., Maidstone. The Queen is seated with an attendant standing behind, holding an umbrella, and another kneeling in front offering her a pineapple ; a boy is at her side fanning her. A cartouche below inscribed :—*Opposite the Star. B.M.*

XIV.

Indian Queen.

Dimensions :—6⅜ in. by 4¼ in.

Bill head. The Queen walking to the right, followed by an attendant who holds an umbrella over her, while two boys support her train :—*Thomas Smith, Mercer, (Successor to Mr. Roe). At the Indian Queen. The Corner of Cloth Fair, in West Smithfield, London etc. B.M.*

XV.

Design for a Painting on China.

Dimensions :—$5\frac{7}{8}$ *in. by* $3\frac{1}{4}$ *in.*

A vignette landscape, with a circular temple on the bank of a river. In the foreground to the right is seen a man escaping from a crocodile. On the right :—*W. Woollett del. et sculp. B.M.*

The original drawing is in the British Museum. Samuel Smith etched a plate from it just before his death.

XVI.

Address-plate of G. Wynox.

Dimensions :—$4\frac{5}{8}$ *in. by* $3\frac{1}{8}$ *in.*

A coal heaver and a drayman supporting a circular tablet, inscribed : *Ger^d. Wynox, N°. 38, Upper Thames Street, Coal Merchant, and Sole Vender in London, of Messrs. Baverstock and Dowden's Fine Pale Strong Beer : Brewed at Alton, in Hampshire, at 16^d. P^r. Gallon. B.M.*

XVII.

Address-plate of Joseph Harris.

Dimensions :—$7\frac{1}{4}$ *in. by* 6 *in.*

A clock in an ornamental cartouche, inscribed :—*Joseph Harris—Watch Maker, & Goldsmith, from London, at the Dial & Cup. Just above y^e Upper Court House, Maidstone. Makes & Mends & Sells, all Sorts of Gold & Silver Watches. At the Lowest Prices. Also, Gives the Most Money for Second hand Plate, Jewels, and Watches, &c. B.M.*

XVIII.—XXV.

Eight Views in the University of Oxford.

After JOHN DONOWELL.

Dimensions :—$17\frac{1}{8}$ *in. by* $11\frac{5}{8}$ *in.*

Woollett's name does not appear on any of the plates. Each view has the title engraved in English and French and the following line of publication, etc. :—*Published according to Act of Parliament, Feb.* 1755 *& Sold by John Tinney, at y^e Golden Lion in Fleet Street, London.* On the left : *J. Donowell Arch: del.*

In the later states the address altered to : *London Printed for Robt. Sayer at the Golden Buck in Fleet Street, John Bowles No.* 13 *in Cornhill, & Carington Bowles, No.* 69 *in St. Paul's Church-yard.* And numbers added in the upper and lower right hand corners of the plates. *B M.*

I.—*A View of Baliol College, Trinity College, etc.*

II.—*A View of the Radcliffe Library—Brazen Nose College, The West Front of All Souls College, part of the Schools, a distant View of the Tower of Wadham College, etc.*

III.—*A View of Exeter College back gate, the Museum, the Theatre, the Printing House, etc.*

IV.—*A View of Queen's College, University College, All Souls College, the Steeple of St. Mary's Church, etc.*

V.—*A View of the Conduit, part of Carfax Church, The Piazza called the Butter Market, the Town Hall, the West front of Christ Church College.*"

VI.—*A View of the Printing House, the Theatre, the Museum, part of the Schools, part of All Souls College; St. Mary's Church, etc.*

VII.—*A View of part of St. Mary's Church, All Saints' Church the Conduit, Carfax Church.*

VIII.—*A View of Magdalen College, in the University of Oxford.*

John Donowell, an architectural draughtsman, was a member of the Incorporated Society of Artists in 1776.

XXVI.—XXIX.

Four Views of the Gardens of Sir Francis Dashwood, at West Wycomb.

After WILLIAM HANNAN.

I.—A View of the Lake, etc.: taken from the Centre Walk in the Garden of Sr. Francis Dashwood, Bart., at West Wycomb, in the County of Bucks.

Dimensions:—20⅞ *in. by* 14⅝ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE.—With the above title in English and French, and:—*Published according to Act of Parliament Jan.* 1757, *& Sold by John Tinney, at the Golden Lion, in Fleet Street, London.* On the left:—*W. Hannan pinx.* On the right:—*W. Woollett sculp. M.*

4TH STATE.—Line of publication altered to:—*Printed for John Boydell in Cheapside. Robt. Sayer in Fleet Street, John Bowles in Cornhil, Carington Bowles in St. Pauls Church Yard, and Heny. Parker in Cornhil. B.M.*

5TH STATE.—The name and address of *Robt. Wilkinson in Cornhil*, introduced in the above line of publication, between the words, *Fleet Street*, and, *Carington Bowles. B.M.*

The original drawing in pen, black chalk, and Indian ink, is in the British Museum.

II.—A View of the House and Part of the Garden of Sr. Francis Dashwood, Bart. at West Wycomb, in the County of Bucks.

Dimensions:—21 *in. by* 14⅝ *in.*

1ST STATE.—With the above title in English and French, and:—*Published according to Act of Parliament. Jan:* 1757, *& Sold by John Tinney at the Golden Lion in Fleet Street & Thos. Bowles in St. Paul's Church Yard, London. M.*

2ND STATE.—Line of publication altered to :—*Printed for Robt. Sayer at the Golden Buck in Fleet Street, Hen. Parker & Elix. Bakewell in Cornhill, J. Boydell Engraver the Corner of Queen Street in Cheapside, Thos. Bowles in St. Paul's Church Yard, Jno. Bowles & Son in Cornhill.* On the left :—*W. Hannan pinx.* On the right :—*W. Woollett Sculp. M.*

3RD STATE.—Again altered to :—*Printed for Robt. Sayer in Fleet Street, Heny. Parker in Cornhil, John Boydell in Cheapside, Carington Bowles in St. Paul's Church Yard. B.M.*

4TH STATE.—The name and address of : *Robt. Wilkinson in Cornhil,* introduced. *B.M.*

The original drawing, in pen, black chalk and Indian ink, is in the British Museum.

III.—A view of the Cascade, etc. in the Garden of Sr. Francis Dashwood, Bart., of the Parish Church, etc. at West Wycomb, in the County of Bucks.

Dimensions:—21¼in. by 14¼ in.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—With the above title in English and French, and :—*Published according to Act of Parliament, Jan:* 1757, *& Sold by John Tinney, at the Golden Lion in Fleet Street, and Thos. Bowles in St. Pauls Church Yard, & Bowles & Son in Cornhill, London.* On the left : *W. Hannan pinx.* On the right : *W. Woollett sculp. M.*

3RD STATE.—Line of publication altered to :—*Printed for Robt. Sayer in Fleet Street, John Boydell in Cheapside, Heny. Parker in Cornhil, Carington Bowles in St. Pauls Church Yard. B.M.*

4TH STATE.—The name of : *Robt. Wilkinson in Cornhil,* substituted for that of : *Heny. Parker. B.M.*

5TH STATE.—The name and address of : *John Bowles in Cornhil,* added. *B.M.*

IV.—A View of the Walton Bridge, Venus's Temple, etc.. in the Garden of Sr. Francis Dashwood, Bart., at West Wycomb, in the County of Bucks.

Dimensions:—20¾ in. by 14⅜ in.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—With the above title in English and French, and :—*Published according to Act of Parliament Jan.* 1757 *& Sold by John Tinney at the Golden Lion in Fleet Street, & Thos. Bowles in St. Paul's Church Yard, & T. Bowles & Son in Cornhil, London. M.*

3RD STATE.—Line of publication altered to :—*Printed for John Bowles in Cornhil, Carington Bowles in St. Pauls Churchyard, Henry Parker in Cornhil, John Boydell in Cheapside, and Robert Sayers in Fleet Street.* On the left :—*W. Hannan pinx.* On the right :—*W. Woollett sculp. B.M.*

4TH STATE.—The name and address of : *Robt. Wilkinson in Cornhil,* substituted for those of : *John Bowles. B.M.*

William Hannan, decorative painter, was born in Scotland, and commenced life as an apprentice to a cabinet maker. He was employed by Lord Le Despencer at West Wycombe, where he died about 1775.

XXX.—XXXI.

Two Views at Whitton.

I.—A View of the Canal and of the Gothick Tower in the Garden of His Grace the Duke of Argyl at Whitton.

Dimensions:—21⅛ *in. by* 14½ *in.*

1ST STATE.—The Etching. In the left lower corner, within the work: *W. Woollett Del. et sculp. B.M.*

2ND STATE.—With the above title in English and French, and:—*Publish'd according to Act of Parliament June* 1757, *and Sold by John Tinney at the Golden Lion in Fleet Street. London. M.*

3RD STATE.—Line of publication altered to:—*Printed for Robt. Sayer in Fleet Street, John Boydell in Cheapside, Henry Parker in Cornhil, Carington Bowles in St. Pauls Church Yard.* On the right: *W. Woollett, del. et sculp.*

4TH STATE.—The address of: *Robt. Wilkinson in Cornhill* added, at the end. *B.M.*

II.—A View of the House and part of the Garden of His Grace the Duke of Argyl, at Whitton.

Dimensions:—21⅛ *in. by* 14½ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Finished, with the above title in English and French, and:—*Publish'd according to Act of Parliament June* 1757, *and Sold by John Tinney at the Golden Lion in Fleet Street, London. M.*

3RD STATE.—Line of publication altered to:—*Printed for Carington Bowles in St. Pauls Church Yard.—Robert Sayer in Fleet Street, Henry Parker in Cornhil, & John Boydell in Cheapside.* On the right: *W. Woollett del. et sculpt.* Below:—*near Hounslow, Middlesex. M.*

4TH STATE.—The address of: *Robert Wilkinson* substituted for that of *Henry Parker. B.M.*

XXXII.

Summer, or "Les Agréments de l'Eté."

After JEAN PILLEMENT.

Dimensions:—20⅝ *in. by* 17¼ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE.—With the above title and:—*Gravé par Wm. Woollett d'après Le dessein Original de même grandeur inventé et dessiné par Jean Pillement.—London Publish'd according to Act of Parliament June* 26, 1760.—*a Paris chez C. Leviez rue St. André des Arts, vis à vis l'hôtel de Château Vieux. B.M.*

4TH STATE.—The French address altered to :—*A Paris chez Basset, Md. d'Estampes, rue St. Jacques, au coin de celle des Mathurins. No.* 64.

5TH STATE.—The French address again altered to :—*A Paris chez Esnauts et Rapilly ruë St. Jacques à la Ville de Coutances. V.*

Jean Pillement, a Frenchman, resided in London, about the year 1760.

XXXIII.

A View of the Garden, etc., at Carlton House in Pall Mall, a Palace of Her Royal Highness the Princess Dowager of Wales.

Dimensions:—21¾ *in. by* 14⅞ *in.*

1ST STATE.—Proof before all letters. *B.M.*

2ND STATE.—With the above title in English and French, and :—*To whom it is most humbly Inscribed by Her Royal Highness's obliged and most obedient Servant John Tinney.—Publish'd according to Act of Parliament July* 1760 *& Sold by John Tinney at the Golden Lion in Fleet Street, Thos. Bowles in St. Paul's Church Yard. Jno. Bowles & Son in Cornhill, & Robt. Sayer in Fleet Street.* On the right :—*W. Woollett del. et sculp. B.M.*

3RD STATE.—Line of publication altered to :—*Printed for Henry Parker in Cornhil, Robert Sayer in Fleet Street, John Bowles in Cornhil, Carington Bowles in St. Paul's Church Yard, and John Boydell in Cheapside. B.M.*

XXXIV.

A View of Foot's-Cray Place in Kent, the Seat of Bourchier Cleeve, Esqr.

Dimensions:—21½ *in. by* 14¾ *in.*

1ST STATE.—With the above title in English and French, and :—*Publish'd according to Act of Parliament July* 1760, *& Sold by John Tinney at the Golden Lion in Fleet Street, Thos. Bowles in St. Pauls Churchyard, Jno. Bowles & Son in Cornhill & Robt. Sayer in Fleet Street.* On the right : *W. Woollett del. et sculp. B.M.*

2ND STATE.—Line of publication altered to :—*Printed for John Boydell in Cheapside, John Bowles in Cornhil, Carington Bowles in St. Paul's Church Yard, Robert Sayer in Fleet Street, and Henry Parker in Cornhil. M.*

XXXV.

A View of Coombank near Sevenoak in Kent, the Seat of the Honble. Lieutt. Genl. Campbell.

Dimensions:— 21⅛ *in. by* 14½ *in.*

1ST STATE.—With the above title in English and French, and :—*Publish'd according to Act of Parliament July* 1760, *& Sold by John Tinney at the Golden Lion in Fleet Street, Thos. Bowles in St. Paul's Church Yard, Jno. Bowles & Son in Cornhill, & Robt. Sayer in Fleet Street.* On the right :—*W. Woollett del. et sculp. B.M.*

2ND STATE.—Line of publication altered to :—*Printed for John Bowles in Cornhil, Carington Bowles in St. Pauls Church Yard, Robert Sayer in Fleet Street, John Boydell in Cheapside, & Henry Parker in Cornhil. M.*

Two Views.

The Seat of Edmund Waller, Esqre.

I.—A View of part of the Garden at Hall Barn, near Beckonsfield, in Buckinghamshire, a Seat of Edmund Waller, Esqr.

Dimensions:—21½ in. by 14⅝ in.

1ST STATE.—With the above title in English and French, and:—*Publish'd according to Act of Parliament July* 1760, *& Sold by John Tinney at the Golden Lion in Fleet Street, Thos. Bowles in St. Paul's Church Yard, Jno. Bowles & Son in Cornhill, & Robt. Sayer in Fleet Street.* On the right:—*W. Woollett del. et sculp. B.M.*

2ND STATE.—Line of publication altered to:—*Printed for Henry Parker in Cornhil, John Boydell in Cheapside, John Bowles in Cornhil, Carrington Bowles St. Paul's Church Yard, and Robert Sayer in Fleet Street. M.*

3RD STATE.—Line of publication altered to:—*Printed for Hen. Parker and Eliz. Bakewell in Cornhill, J. Boydell Engraver the Corner of Queen Street in Cheapside. T. Bowles in St. Pauls Church Yard, John Bowles & Son, at the Black Horse in Cornhill, and Robt. Sayer at the Golden Buck in Fleet St. B.M.*

II.—A View of the Great Room, etc: at Hall-Barn, near Beckonsfield, in Buckinghamshire, a Seat of Edmund Waller, Esqr.

Dimensions:—21⅜ in. by 14⅞ in.

1ST STATE.—With the above title in English and French, and:—*Publish'd according to Act of Parliament July* 1760, *& Sold by John Tinney at the Golden Lion in Fleet Street, Thos. Bowles in St. Paul's Church Yard, Jno. Bowles & Son in Cornhill, & Robt. Sayer in Fleet Street.* On the right:—*W. Woollett del et Sculp. B.M.*

2ND STATE.—Line of publication altered to:—*Publish'd according to Act of Parliament July* 1760, *& Sold by John Tinney at the Golden Lion in Fleet Street. B.M.*

3RD STATE.—Line of publication altered to:—*Printea for Carington Bowles in St. Paul's Church Yard, John Bowles in Cornhil, Henry Parker in Cornhil, John Boydell in Cheapside, and Robert Sayer in Fleet Street. M.*

4TH STATE.—Line of publication altered to:—*Printed for T. Bowles in St. Pauls Churh Yard, John Bowles & Son, at the Black Horse in Cornhill, Hen: Parker & Eliz. Bakewell in Cornhill. J. Boydell Engraver the Corner of Queen Street in Cheapside, & Robt. Sayer at the Golden Buck in Fleet Street.*

XXXVIII.

A View from the West Side of the Island in the Garden of the Honble. Charles Hamilton, Esqr., at Painshill, near Cobham in Surry.

Dimensions:—21¼ in. by 14½ in.

1st State.—With the above title in English and French and :—*Publish'd according to Act of Parliament July* 1760, *& Sold by John Tinney at the Golden Lion in Fleet Street, Thos. Bowles in St. Paul's Church Yard, Jno. Bowles & Son in Cornhill, & Robt. Sayer in Fleet Street.* On the right :—*W. Woollett del. et sculp.* B.M.

2nd State.—Line of publication altered to :—*Printed for Robert Sayer in Fleet Street, John Bowles in Cornhil, Carington Bowles in St. Paul's Churchyard, John Boydell in Cheapside, and Henry Parker in Cornhil.* B.M.

XXXIX.

The Temple of Apollo.

After Claude Lorrain.

Dimensions:—23¾ in. by 18⅝ in.

1st State.—The Etching. B.M.

2nd State.—Finished. On the left:—*Claude Lorain pinx.* On the right:—*Wm. Woollett sculp.* In the centre:—*J. Boydell excudit.* B.M.

3rd State.—On the left:—*Claude Gélée le Lorrain Pinxt.* In the centre:—*J. Boydell excudit.* On the right:—*William Woollett sculpt.* 1760. Below:—*From a Picture of Claude le Lorrain in the Altieri Palace at Rome. Five Feet Four Inches high. Seven Feet Four Inches wide.* B.M.

4th State.—With the above title and Boydell's name added in the centre, below. B.M.

The Picture, formerly in the Leigh Court Gallery, was sold at Christie's, June 28th, 1884. It is now the property of Mr. Alfred Brassey.

Smith in his Catalogue Raisonné, Volume viii. page 278, No. 157, says:—"This and a picture described No. 185, are known under the appellation of the *Altieri Claudes*, having been purchased from a Prince of that name by Mr. Fagan [Robert Fagan, H.M. Cousul-General in Sicily, etc., amateur artist, died in 1816, the grand-father of the present writer], who concealed them for some time at Naples, and at length succeeded, during a popular disturbance, to ship them on board an English man-of-war, and consigned them to a merchant in this country. By some mistake they did not reach their destination, but were landed at a port in the West of England, were they remained for a considerable time, and were advertised for sale among custom-house goods; no person, however, bidding the amount of the duty upon them, they were fortunately reserved, and ultimately claimed by the owner. They were subsequently sold to William Beckford, Esq., with a few small Italian pictures, for £7,500; from that gentleman they passed to Hart Davis, Esq., for the sum of £12,000; and were lastly transferred, with many other first-rate pictures to John Miles, Esq., in whose collection, at Leigh Court, they now are."

Claude Gellée, called Claude Lorrain, was born in Lorraine, in 1600, and died at Rome in 1682.

XL.

The Boar Hunt; or, "La Chasse au Sanglier."

After JEAN PILLEMENT.

Dimensions:—23⅜ *in. by* 18⅜ *in.*

1ST STATE.—The Etching. On the left, near the trunk of a tree:—*J. Pillement delin. W. Woollett fecit aqua fortis. B.M.*
There is in the British Museum a touched proof.

2ND STATE.—The distant sky put in. *B.M.*

3RD STATE.—The horse in the foreground altered: the animal is larger, and the attitude quite different, *i e.* The right fore-leg is drawn up, and the left firmly planted on the ground, whereas in the above States, the horse is galloping, with both fore-feet off the ground. *B.M.*

4TH STATE (or 1st Published State).—With the above title, and: *Gravé par Wm. Woollett d'après Le dessin Original de Jean Pillement.—London Publish'd according to Act of Parliament August* 29, 1760. *B.M.*

5TH STATE.—*A Paris chez le Citen. Jean, rue Jean de Beauvais. No.* 32. Added on the right. *M.*

XLI.

Frontispiece to Kirby's Perspective of Architecture.

After WILLIAM HOGARTH.

Dimensions:—15½ *in. by* 9½ *in.*

1ST STATE.—Before the capital of the column was altered, and filled in. On the left:—*Wm. Hogarth, July* 1760. On the right:—*Wm. Woollett Sculp.* Above in the centre: *Frontispiece. B.M.*

2ND STATE.—The capital of the column finished. Artists names etc. as above. *B.M.*

This plate was engraved for a work entitled "The Perspective of Architecture in two parts. A work entirely new; deduced from the Principles of Dr. Brook Taylor . . . . By Joshua Kirby." London. Folo. 1761.

Thomas Malton, in the Appendix to his Treatise on Perspective says:—"Here is a curious frontispiece, designed by Mr. Hogarth. . . . To me it conveys the idea which Milton so poetically describes, of the Angel Uriel gliding down to Paradise on a sun-beam; but the young gentleman has dropped off before he had arrived at his journey's end, with Palladio's book of architecture on his knees. A ray of light from the sun, rising over a distant mountain, is directed to a scroll on the ground, on which are two or three scraps of perspective over which, supported by a large block of stone, is the upper part of a sceptre, broke off; the shaft very obliquely and absurdly inclined, somewhat resembling the Roman fasces, and girt above, with the Prince of Wales's coronet as an astragol, through which the fasces rise and swell into a crown, adorned with embroidered stars; this is the principal object, but most vilely drawn. The ray passes through a round temple at a considerable distance, which is also falsely represented, the curves being, for the distance too round, and consequently the diminution of the column is too great. It appears to pass over a piece of water; on this side the ground is fertile, and luxuriant with vegetation, abounding with tress and shrubs, on the other side it is rocky and barren. What is indicated by this, seems to be, that where the arts are encouraged by the rays of royal favour, they will thrive and flourish, but where they are neglected and do not find encouragement they will droop and languish."

See: Hogarth, Illustrated by John Ireland. London, 1797, Vol. iii. p. 173.

William Hogarth born in London, December 10th, 1697, died, October 26th, 1764.

XLII.

Niobe.

After RICHARD WILSON.

Dimensions:—24 in. by 19 in.

1ST STATE.—The Etching. *B.M.*

On the British Museum impression is a MS. note: "Only four copies said to have been taken."

2ND STATE.—With the flash of lightning of broad and equal dimensions, and, a small portion of the distant sky, in the centre of the plate, left white. *B.M.*

3RD STATE.—Before a slight shadow in the lightning; and before some cross lines in the highest part of the clouds, seen to the left of the long branch of the tree above the rocks on which the sea is dashing. The distant sky, in the centre of the plate, delicately put in. *B.M.*

4TH STATE.—With Artists' names only etched in.*

5TH STATE (or 1st Published State).—With the above title and on the left:—*Richard Wilson Pinxit.* In the centre:—*J. Boydell excudt* On the right:—*William Woollett sculpsit.* Below, on the left:—*See Ovids Metamorphos. Page.* 17. On the right are given the dimensions of the original picture, with:—*Published according to Act of Parliament, by J. Boydell Engraver in Cheapside; London* 1761. *B.M.*

The painting is in the National Gallery, London. According to the official catalogue, it was painted for Sir George Beaumont, Bart., in the year 1760, and by him presented to the Nation in 1826. [Canvas 3 ft. 10 in. by 5 ft. 6 in.]

There are two *repliche* of this work, one of which is in the Bridgwater Gallery.

Richard Wilson, born August 1st, 1714, at Pinegas, in Montgomeryshire, died in May, 1782.

Woollett's drawing for this plate is in the possession of Dr. Vine.

* DEBOIS, Sale Catalogue, Paris, 1843. Lot 1301. describes this state. STANLEY in his edition of Bryan's, Dictionary, 1849, says: "In a MS. Catalogue, written by the late Alderman Boydell, mention is made of two proofs of the Niobe before the letters; if such are in existence they are invaluable." DUCHESNE, 'Voyage d'un Iconophile,' Paris, 1834, 8°. p. 375. say, "On y trouve (at Stowe) deux épreuves, avant la lettre, de la Niobè."

XLIII.

Defeat of a French Squadron under the Command of M. de la Clue, by Admiral Boscawen, off Cape Lagos, on the 18th of August, 1759.

After RICHARD PATON.

Dimensions:—25¼ in. by 18 in.

With the following title, etc., etc.:—

To the Right Honourable William Pitt Esq. One of His Majesty's Principal Secretaries of State, etc., etc. This Representation of the Defeat of a French Squadron under the Command of M. de la Clue, Chef d'Escadre, by a Squadron of His Majesty's, Commanded by the Right Honble. Edward Boscawen, Admiral of the Blue, off Cape Lagos, on the 18 *of August* 1759. *Is most humbly Inscribed by his Most Devoted and Obedient Servant, Richd. Paton.—London.*

Publish'd according to Law 16 *March*, 1761. *To be had of R. Paton in Wardour Street Soho & R. Willock, Bookseller in Cornhill.* On the left:—*Design'd and Painted by R. Paton.* On the right:—*P. C. Canot, Aq. fort. Wm. Woollett Sculp.*, and the names of the vessels engaged in the combat. *B.M.*

The copper-plate was sold at George Jones's & Son, February, 1844.

Richard Paton, was born, it is said, in a low sphere of life. He exhibited, 1762-88, with the Incorporated Society of Artists, of which he was a Vice-President. He died, March 7th, 1791, aged 74.

The painting is in the possession of Lord Falmouth, Tregothnan, Cornwall.

XLIV.

Landscape.

After GEORGE SMITH of Chichester.

Dimensions:—12⅛ *in. by* 9½ *in.*

A man crossing a bridge, with a flock of sheep.

1ST STATE.—In the centre:—*Engrav'd from a Picture of Mr. George Smith of Chichester. By Willm. Woollett. Publish'd according to Act of Parliament by J. Boydell Engraver in Cheapside Decr.* 1st 1761. *V.*

2ND STATE.—In the left lower corner "No. 2" added. *B.M.*

The copper-plate is in the possession of Mr. J. N. Breun.

George Smith the elder, of the two brothers, known as the "Smiths of Chichester" was born at Chichester in 1714, and died September 17th 1776.

XLV.

The First-Premium Landscape.

After GEORGE SMITH of Chichester.

Dimensions:—23⅞ *in. by* 18⅞ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The distant sky, the winding river, the crests of the waves in the foreground, the small water-fall on the left and the three figures above it all left white. *B.M.*

3RD STATE.—The distant sky, only, remains white. *B.M.*

4TH STATE.—Before the ships were introduced on the horizon. *B.M.*

5TH STATE.—The ships slightly etched in. *B.M.*

6TH STATE.—The lights on the clouds, towards the left are subdued by cross hatchings, and a few lines added on the rock, beyond the trunk of the tree, in the middle ground. *B.M.*

7TH STATE (or 1st Published State).—On the left:—*Geo. Smith of Chichester Pinxt.* In the centre:—*J. Boydell excudit.* On the right:—*William Woollett sculpsit.*——Below:—*The original Picture, from which this Print was taken, in the year* 1760, *obtained the First Premium granted by the Society for the Encouragement of Arts, Manufactures, and Commerce, in London.*——*Publish'd according to Act of Parliament, June* 14th 1762, *by J. Boydell Engraver, in Cheapside London.* *B.M.*

XLVI.

The Second-Premium Landscape.

After JOHN SMITH.

Dimensions:—23¾ *in. by* 18⅞ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The foreground re-bitten and the shadows on the trees darkened. Marks of the graver in the lower margin. *B.M.*

3RD STATE.—Proof before all letters. *B.M.*

4TH STATE.—On the left:—*John Smith of Chichester Pinxt.* In the centre:—*J. Boydell excudit.* On the right:—*William Woollett sculpsit,* and, *The original Picture from which this Print was taken, in the year* 1760, *obtained the Second Premium granted by the Society for the Encouragement of Arts, Manufactures, and Commerce, in London.*——*Publish'd according to Act of Parliamentt. Janv.* 24th 1763, *by J. Boydell Engraver in Cheapside, London. B.M.*

John Smith, the younger of the two brothers, known as "The Smiths of Chichester" was born in 1717, and died July 29th 1764.

Woollett's drawing for this plate is in the possession of Dr. Vine.

XLVII.—XLIX.

Kew Gardens.

Three Illustrations (viz.:—Nos. 36, 41 and 42) to a work entitled: PLANS, ELEVATIONS, SECTIONS, AND PERSPECTIVE VIEWS OF THE GARDENS AND BUILDINGS AT KEW IN SURRY. THE SEAT OF HER ROYAL HIGHNESS THE PRINCESS DOWAGER OF WALES, BY WILLIAM CHAMBERS, MEMBER ETC.—London. Folio, 1763. 43 Plates. *B.M.*

After JOSHUA KIRBY.

Dimensions:—18⅝ *in. by* 12¾ *in.*

PLATE 36.—*A View of the Palace at Kew from the Lawn.* On the left:—*Jos: Kirby delint.* On the right: *W. Woollett sculpt.*

PLATE 41.—*North Prospect of the Ruin, in the Gardens of Kew. W. Chambers Architectus.*

Dimensions:—17¾ *in. by* 12⅝ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Before the statue, seen through the archway, was finished; also before the rocks in the left background, and before the sky seen behind the trees on the right of the arch were put in. *B.M.*

3RD STATE.—Before the shrubs were added at the base of the statue. *B.M.*

There is in the British Museum a touched proof.

4TH STATE.—Proof before all letters. *B.M.*

5TH STATE.—With the above title, and on the left:—*Jos. Kirby delint.* On the right:—*W. Woollett sculpt. B.M.*

PLATE 42.—*A View of the South Side of the Ruins at Kew.*

Dimensions:—17⅝ *in. by* 12⅜ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The plate re-bitten, and work added on the trees. *B.M.*

3RD STATE.—The cupola of the Temple erased, and work added on the trees seen through the arch. *B.M.*

There is in the British Museum a touched proof.

4TH STATE.—The Temple enlarged and shadows put in on the ground in front. *B.M.*

5TH STATE.—The sky, seen through the arch, added. *B.M.*

6TH STATE.—More trees on the left of the Temple. With the above title, and on the left:—*Jos. Kirby delint.* On the right:—*Wm. Woollett sculpt.*

Joshua Kirby, was born at Parham, Suffolk, in 1716, and died June 20th, 1774.

L.

Judah and Tamar.

After ANNIBALE CARACCI.

Dimensions:—21¾ *in. by* 25⅞ *in.*

1ST STATE.—The Etching. On the right, in reverse:—*July* 2, 1763. *B.M.*

2ND STATE.—The faces, feet, arms and hands of the two figures on the right, still in outline; the distant sky on the left and the foam of the small water-fall in the left lower corner left white. *B.M.*

3RD STATE.—The head and right arm of the female figure only still in outline. The distant sky, on the left remains white. *B.M.*

4TH STATE.—Proof before all letters. *B.M.*

5TH STATE.—On the left:—*Annibale Caracci pinxt.* On the right:—*Wm. Woollett Sculpt.* *B.M.*

6TH STATE (or 1st Published State).—With Coat-of-Arms and the following added:—*From an Original Picture of Annibale Caracci. In the Collection of John Pitt Esqre. To whom this Plate is Inscribed by his Obliged Humble Servt. William Woollett.—No 2.——Sold by W. Woollett in Long's Court, St. Martin's Street Leicester Fields, London.* *B.M.*

7TH STATE.—Line of publication altered to:—*Sold in Green Street, Leicester Fields, London.*

Annibale Caracci born at Bologna in 1560, died at Rome, July 15th 1609.

LI.

Phaëton.

After RICHARD WILSON, R.A.

Dimensions:—24¼ *in. by* 19½ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The figures unfinished, the lower part of the sky and vase in left foreground remain white. Before the second ray of light. *B.M.*

3RD STATE.—The flock of sheep in the middle distance, white, and before the cross hatchings on the hills in the extreme distance. *B.M.*

4TH STATE.—Proof before all letters. *B.M.*

5TH STATE.—On the left :—*Richard Wilson Pinxit.* In the centre :—*J. Boydell excud*t. On the right :—*William Woollett sculpsit*, and below :—*Phaeton.**——*In the Collection of his Grace the Duke of Bridgewater.—Published according to Act of Parliament by J. Boydell Engraver, in Cheapside London Septr. 3rd, 1763.* *B.M.*

* Cicero. Off: III. 25.

LII.

Portrait of George III.

After ALLAN RAMSAY.*

Dimensions:—13⅜ *in. by* 9⅜ *in.*

Three quarters length, in left profile ; his right hand thrust inside his waistcoat. He carries his hat under his left arm.

1ST STATE.—Before the cross lines on the portion of the ribbon, which passes over the shoulder, were carried down to the entire width of it. *B.M.*

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE.—With Coat-of-Arms and on the left :—*A. Ramsay pinx*t. On the right :—*W. Woollett, sculp*t. In the centre :—*George the Third. King of Great Britain, etc., etc , etc.* *B.M.*

The copper-plate, was sold at George Jones's & Son. February 1844.

Allan Ramsay, born at Edinburgh in 1713, was appointed principal painter to George III. in 1767 and died August 10th 1784.

* See Harper's New Monthly Magazine. Nov. 1884, p. 870.

LIII.

Diana and Actaeon.

After FILIPPO LAURI.

Dimensions :—20¼ *in. by* 15⅞ *in.*

1ST STATE.—The Etching. *B.M.*

There is in the British Museum a touched proof.

2ND STATE.—The background advanced, but all the figures still in outline, except that of a nymph in the water on the right, and the legs of the one next to her. The lower part of the sky is white. Marks of the graver in the left margin. *B.M.*

3RD STATE.—The figures all worked over, but not finished. The distant sky, still white. *B.M.*

4TH STATE.—The figures still unfinished ; the sky on the left white, but the portion above the water-fall worked over. The left margin of the plate has been cleaned. *B.M*

5TH STATE.—Finished, with the exception of the drapery, upon which rests the right elbow of one of the nymphs reclining in the foreground in the centre of the composition. Marks of the graver in the right margin. *B.M.*

6TH STATE.—Proof before all letters. *B.M.*

7TH STATE (or 1st Published State).—With Coat-of-Arms, and on the left etched in :—*Filippo Lauri Pinx*t. In the centre :—*J. Boydell Excudit.* On the right :—*Wm. Woollett Sculp.* In the left lower corner "No. 9." *B.M.*

8TH STATE.—On the left :—*Filippo Lauri Pinxt. D. Martini delt.* In the centre : *J. Boydell Excudit.* On the right : *William Woollett Sculpt.* The title : *Diana and Acteon,* and, *From the Original Picture, of the same size, painted by Filippo Lauri; In the collection of the Right Revd. Thomas Lord Bishop of Bristol: To whom this Plate is most humbly Dedicated, by his Lordship's Most Obliged, ana Most Humble Servant, J. Boydell.*——*No.* 9.—*Published according to Act of Parliament, by J. Boydell Engraver, in Cheapside, London; March* 1st., 1764. *B.M.*

Filippo Lauri was born at Rome in 1623, where he died in 1694.

LIV.

A Forest, with Waterfall.

After GASPAR POUSSIN.

Dimensions :—17¾ *in. by* 14¾ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The plate re-bitten. *B.M.*

There is in the British Museum a touched proof.

3RD STATE.—The work on the sky carried down to the trees; before the additional foliage, in the centre of the composition, *i.e.*, above the figure of the peasant who carries a stick in his left hand. *B.M.*

4TH STATE.—On the left is etched in :—*G. Poussin pinxt.* On the right :—*J. Browne et W. Woollett Sculpt. B.M.*

5TH STATE (or 1st Published State).—With Coat-of-Arms, and on the left :—*Gaspar Poussin pinxt.* On the right :—*W. Woollett and J. Browne Sculpt.* In the centre :—*From an Original Picture of Gaspar Poussin, In the Collection of Thomas Anson Esqre. To whom this Plate is Inscribed, by his Obliged Humble Servt. William Woollett.* On the left :—*Sold by W. Woollett in Long's Court, St. Martin's Street, Leicester Fields, London. B.M.*

6TH STATE.—Publisher's address altered to :—*Green Street.*

7TH STATE.—Publisher's address altered to :—*Charlotte Street Rathbone Place. B.M.*

Gaspard, or Gaspar Dughet, commonly called after his brother-in-law, POUSSIN, was born of French parents at Rome, in 1613, where he died in 1675.

LV.

A View of the Temple of Minerva, Polias, and of the Pandrosium.

After JAMES STUART.

Dimensions :—19⅛ *in. by* 13⅜ *in.*

1ST STATE.—The work is one-quarter of an inch less in height than in the next state. *B.M.*

There is in the British Museum a touched proof.

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE.—On the left :—*J. Stuart delin.* In the centre :—*Published by James Stuart, Octr.* 27, 1787, *according to Act of Parliament.* In the right upper corner :—*Vol. II. Chap. II. Pl. II. B.M.*

James Stuart, known as "Athenian Stuart" was born in 1713. In 1741 he went to Rome, where he met Nicholas Revett, and left for Athens in March, 1750. In 1762, he published in conjunction with Revett, the first volume of the "Antiquities of Athens." The second volume appeared in 1789. He died in London, February 2nd, 1788.

This plate was engraved for Volume II. of "The Antiquities of Athens. Measured and Delineated by James Stuart, F.R.S. and F.S.A., and Nicholas Revett, Painters and Architects." (4 Vols.) Fol. London, 1762-1816.

At page 19, we read :—"Plate II.—A View of the west-end of the Temple of Minerva Polias, and of the Pandrosium. The Turkish gentleman smoking a long pipe, is the Disdár-Agá, he leans on the shoulder of his son-in-law, Ibrahim Agá, and is looking at our labourers, who are digging to discover the base, and the step of the basement under the Caryatides. He was accustomed to visit us from time to time, to see that we did no mischief to the Building; but in reality, to see that we did not carry off any treasure; for he did not conceive, any other motive could have induced us, to examine so eagerly what was under ground in his Castle. The two Turks in the Pandrosium were placed there by him to watch our proceedings; and give him an account of our discoveries. The little girl leading a lamb, and attended by a negro slave, is the daughter of Ibrahim Agá. The lamb is fatted to be eaten at the feast of the Beiram, which was not far off at the time this view was taken."

LVI.

The Cottagers.

After Cornelis Dusart.

Dimensions:—19½ in. by 14⅞ in.

1st State.—The Etching. On the left:—*Cor. du Sart. pinxt.* 1682. On the right:—*the Landscape in Aquafortis by J Browne. B.M.*

2nd State.—With additional work in the foreground. The plants, which in the above state are white, being darkened, with the exception of a few flowers. Artists' names as above. *B.M.*

3rd State.—The neckcloth of the man at the doorway; the mother's head and hand, the elder child's cap, the baby's hand, a pane of glass in the corner of the upper window, and the lower part of the sky, are all left white. Artists' names as above. *B.M.*

4th State.—All the figures worked over, except the baby's hand. Artists' names as above. *B.M.*

5th State.—The sky finished; also the flowers in the foreground. Artists' names as above. *B.M.*

6th State.—Below the painter's name is added the following:—*Engrav'd by Woollett. B.M.*

7th State.—The pane of glass filled in. *B.M.*

8th State (or 1st Published State).—With Coat-of-Arms, and, on the left:—*Du Sart pinxit* 1682. On the right:—*Browne Aquæ-forte fecit. Woollett sculpsit, Londini.* Below:—*The Cottagers.—To the Right Honourable John Lord Viscount Spencer, &c. This Plate (Engrav'd after a Capital Picture of the same Size by Cornelius Du Sart, in the Possession of Mr. Bradford) is with the utmost respect Inscrib'd by his Lordships most obliged and obedient Humble Servant William Woollett. Publish'd by W. Woollett in Longs Court Leicester Fields, T. Bradford in Fleet Street, & J. Boydell in Cheapside, as the Act directs, June* 1765. *B.M.*

9th State.—Line of publication altered to:—*Publish'd by W. Woollett in Green Street, Leicester Fields, T. Bradford in Fleet Street, & J. Boydell in Cheapside as the Act directs, June* 1765..

10th State.—Line of publication again altered to:—*Publish'd by W. Woollett, Grn. Str. Leicester Fds. R. Sayer & J. Bennett in Fleet Street & J. Boydell in Cheapside, as the Act directs, June* 1765.

Cornelis Dusart was born at Harlem, April 24th, 1660, and died October 1st, 1704.

LVII.

Celadon and Amelia.

After RICHARD WILSON, R.A.

Dimensions:—21⅛ in. by 17½ in.

1ST STATE.—The Etching. On the left:—*R. Wilson pinxt.* On the right:—*Woollett et Browne fecit. B.M.*

2ND STATE.—The sky, in the centre of the composition, white. The clouds over the mountains, (i.e. on the left of the square tower which forms part of the broken bridge) in outline. Artists' names as above. *B.M.*

3RD STATE.—The sky in a more advanced state, leaving a white space of about five-eighths of an inch wide. Artists' names as above. *B.M.*

4TH STATE.—With the space in the sky reduced and the lightning subdued. The figures are unfinished, and the shepherd presenting a back view is still in outline. Artists' names as above. *B.M.*

There is in the British Museum a touched proof.

5TH STATE.—On the left engraved:—*R. Wilson pinxit.* On the right:—*Browne aqua forti fecit. Woollett Sculpt. Londini.* In the centre the above title. *B.M.*

6TH STATE (or 1st Published State).—The word *Londini* has been erased and engraved after Wilson's name. Seven lines of Poetry, from Thompson's Summer, v. 1191, 1214 added, and: *From an Original Picture, in the Collection of Wm Lock Esqre. Publish'd June 10th, 1766 as the Act directs, by Wm. Woollett in Long's Court, Leicester Fields, & Ryland & Bryer at the King's Arms, in Cornhill. London. B.M.*

7TH STATE.—Publisher's address altered to:—*Green Street.*

8TH STATE.—Line of publication altered to:—*Publish'd June 10th, 1766 as the Act directs, by Wm. Woollett, Charlotte St. Rathbone Place, J. Boydell, Cheapside, R. Sayer and J. Bennett in Fleet Street London.*

Companion print to Ceyx and Alcyone.

LVIII.

The Jocund Peasants.

After CORNELIS DUSART.

Dimensions:—20 in. by 15⅛ in.

1ST STATE.—The Etching. The heads, hands of all the figures, and part of the sky left white. On the right:—*Browne Aqua forte fecit. B.M.*

2ND STATE.—The sky on the right put in. The heads and hands of the figures filled in, but the man standing on the extreme left not finished. Browne's name as above. *B.M.*

3RD STATE.—The above figure finished, and the thatched roof darkened. Browne's name as above.

4TH STATE.—On the left is etched:—*Du Sart pinxt.* On the right:—*Browne Aqua forte fecit* and: *Woollett Sculp. B.M.*

5TH STATE (or 1st Published State).—With Coat-of-Arms, etc.:—On the left:—*Du Sart pinxit.* On the right:—*Browne, Aquæ forte fecit. Woollett Sculpt. Londini.* In the centre:—*The Jocund Peasants.—Engraved after a Capital Picture of the same Size by*

Cornelius Du Sart, in the Collection of Joshua Reynolds Esqr., F.R.S. & D.S.A.G.B. to whom this Plate is Inscribed, by his obliged humble Servt. W. Woollett. Below :—*Publish'd by Wm. Woollett, in Longs Court, Leicester Fields, T. Bradford in Fleet Street, & J. Boydell in Cheapside, as the Act directs, May 1st, 1767. B.M.*

6TH STATE.—Line of publication altered to :—*Publish'd by Wm. Woollett, in Green Street Leicester Fields, T. Bradford in Fleet Street, & J. Boydell in Cheapside, as the Act directs May 1st, 1767.*

7TH STATE.—Line of publication again altered to :—*Published by W. Woollett, Charlotte Str. Rathbone Place, R. Sayer & J. Bennett in Fleet Street, & J. Boydell in Cheapside, as the Act directs, May 1st, 1767.*

LIX.

The Spanish-Pointer.

After GEORGE STUBBS, A.R.A.

Dimensions :—22⅛ in. by 17½ in.

1ST STATE.—The Etching. *G.*

2ND STATE.—On the left is etched :—*G. Stubbs pinxt.* In the centre :—*T. Bradford excudit Jany. 1st. 1768,* and on the right :—*W. Woollett sculpt. B.M.*

3RD STATE* (or 1st Published State).—With the above title and :—*Engraved after an Original Picture of Mr. George Stubbs, in the Possession of Mr. Bradford.* On the left :—*G. Stubbs pinxit.* On the right :—*W. Woollett sculpt.* Below :—*Publish'd by T. Bradford, No. 132, Fleet Street, Jany. 1st 1768, as the Act directs. M.*

4TH STATE.—Line of publication altered to :—*Published by J. & J. Boydell Cheapside, & Laurie & Whittle, Fleet Street, London.*

The picture is in the collection of the King of Bavaria, at Schleissheim, near Munich. It has been lithographed, in reverse, by Piloty.

George Stubbs, born at Liverpool, in 1724, was in 1780 elected an Associate of the Royal Academy. He died in London, July 10th, 1806.

* See *Longhi G.* La Calcografia. Milano, 1830. 8° p. 230.

LX.

The First Scene of the "Maid of the Mill."

After JOHN INIGO RICHARDS, R.A.

Dimensions :—18½ in. by 15 in.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The distant sky put in. *B.M.*

3RD STATE.—Proof before all letters. Marks of the graver in the left lower corner. *B.M.*

4TH STATE.—On the left is etched :—*J. Richards pinxt.* On the right :—*W. Woollett sculpt. B.M.*

5TH STATE (or 1st Published State).—On the left :—*Jno. Richards pinxt.* On the right :—*Wm. Woollett sculpt.* In the centre, etc. :—*The First Scene of the Maid of the Mill,* as Designed by Mr. Richards.—Publish'd as the Act directs Jany. 15th, 1768, & Sold by Wm. Woollett, in Green Street, Leicester Fields, London.*

* Comic Opera by Isaac Bickerstaff.

6TH STATE.—Publisher's address altered to :—*Charlotte Street, Rathbone Place.* *B.M.*

7TH STATE.—Spurious proof, with: *Maid of the Mill,* and artists' names only. *M.*

John Inigo Richards, exhibited views at the Spring Garden's Rooms, in 1763-65, and was one of the Foundation Members of the Royal Academy. He died, December 18th, 1810.

LXI.

The Fishery.

After RICHARD WRIGHT.

Dimensions:—21⅞ *in. by* 17½ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—With additional work on the sea and sky, but the horizon still in outline. The figures of the woman and boy which in the first state are seen in the foreground, between a cart and some rock, are now erased, leaving a blank space. On the right is etched in: *Browne* 1764. *B.M.*

3RD STATE.—The work on the sea and ships more advanced, and the central rock enlarged. Browne's name as above. *B.M.*

There is in the British Museum a touched proof.

4TH STATE.—The rock on the extreme right has been doubled in size. On the tablet, behind the cart, we read: *Fish Machine.* On the left, etched in :—*Richd. Wright pinxt.* On the right :—*W. Woollett sculp.* *B.M.*

5TH STATE.—With Coat-of-Arms, and, on the left :—*Richd. Wright pinxt.* On the right :—*Wm. Woollett Sculpt.* In the centre and below :—*The Fishery—To Sir John Hort Bart. His Majesty's Consul General at Lisbon—This Plate is Inscribed by his Obliged Humble Servt. Wm. Woollett.—The Picture from which this Plate was engraved, obtained the First Premium in* 1764, *from the Society of Arts, & Published as the Act directs* 30 *June* 1768; *and Sold by W. Woollett in Green Street, Leicester Fields, & T. Bradford, No.* 132 *in Fleet Street, London.* *B.M.*

6TH STATE.—Publisher's address altered to :—*Charlotte Street, Rathbone Place, & John Boydell Engraver, Cheapside, London.*

Richard Wright, marine painter, was born at Liverpool in 1735. Redgrave says :—" His 'British Fishery,' which has been much lauded, was engraved by Woollett, but was quite unworthy of the engraver." He died about 1775.

N.B.—There are spurious proofs of the 5th State.

LXII.

The Apple Gatherers.

After GEORGE SMITH, of Chichester.

Dimensions :—21⅞ *in. by* 17⅜ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The foreground re-bitten. *B.M.*

3RD STATE.—Proof before all letters. *B.M.*

4TH STATE.—On the left is etched :—*G. Smith pinxt.* In the centre :—*Sold by T. Bradford,* and on the right :—*W. Woollett Sculpt.* *B.M.*

5TH STATE (or 1st Published State).—On the left:—*G. Smith Chichester pinxit.*, on the right :—*Willm. Woollett sculpsit.*, In the centre: *The Apple Gatherers—Engraved after an Original Picture of Mr. Geo. Smith, in the Possession of Mr. Bradford. Published by T. Bradford, No 132 in Fleet Street, London; as the Act directs, 20th, Decr. 1768.* And eight lines of verses from Thompson's Autumn, v. 542, 570. "*Hence from the busy Joy . . . .*"

6TH STATE.—Line of publication altered to :—*London, Printed for R. Sayer and J. Bennett, Map, Chart & Printsellers, No. 53, Fleet Street, as the Act directs, 1 Feb: 1783.* *M.*

This plate, together with the "Rural Cot," "The Haymakers," and "The Merry Villagers," were engraved to represent the Four Seasons.

There are spurious proofs which have on the left :—*G. Smith Chichester pinxit*, and on the right :—*Willm. Woollett sculpsit.*

LXIII.

Apollo, Herdsman to King Admetus.

After FILIPPO LAURI.

Dimensions:—20⅜ *in. by* 16⅛ *in.*

1ST STATE.—The Etching. *B.M.*

In the British Museum there is an impression which bears the following MS. note :—"the etching thus far by Mr. Woollett who did not go on with it no more than 3 impressions were taken off by him."

2ND STATE.—The Landscape finished, but nine of the figures still in outline, with the exception of their drapery. *B.M.*

3RD STATE (or 1st Published State).—With Coat-of-Arms. On the left is etched :—*Philipo Laura pinx.* and "No. 10." On the right :—*W. Byrne sculp.* Below :—*J. Boydell Exc.* 1768. *B.M.*

LXIV.

The Front and Profile of a Capital of the Pilasters of the Temple of Apollo Didymæus.

After WILLIAM PARS, A.R.A.

Dimensions:—9¼ *in. by* 8 *in.*

On the right is etched :—*Woollett & Basire Sculp.* *B.M.*

This is one of the Illustrations to Vol. I., p. 53 of the "Ionian Antiquities, Published, with Permission of the Society of Dilettanti by R. Chandler, M.A. etc., N. Revett, Architect, W. Pars, Painter." London, 1769. Folo, (2 Vols.)

The original drawing is in the British Museum.

James Basire, born October 6th, 1730, died in Great Queen Street, Lincoln's Inn Field's, London, September 6th, 1802.

LXV.

Ceyx and Alcyone.

After RICHARD WILSON, R.A.

Dimensions:—21½ *in. by* 17½ *in.*

1ST STATE.—The Etching. On the left:—*R. Wilson pinxt.* On the right:—*Woollett Aqua-forti fecit. B.M.*

2ND STATE.—The distant sky, towards the centre of the composition, and the crests of the waves, white. The artists' names as above. *B.M.*

There is in the British Museum an impression bearing the following MS. note:—"First Proof unfinished after the Aqua-Fortis."

3RD STATE.—The distant sky put in, and the circular tower on the rock shaded with vertical lines. The sea almost finished. *B.M.*

There is in the British Museum a touched proof.

4TH STATE.—Finished. On the left:—*R. Wilson pinxt Londini.* On the right:—*Wm. Woollett Sculpt.* In the centre: *Ceyx and Alcione. B.M.*

5TH STATE (or 1st Published State).—With ten lines of Poetry in English and Latin (Ovid's Met. XI. 725 and Dryden's). The word *Alcione*, altered to *Alcyone.* Below:—*From an Original Picture, in the possession of Ryland & Bryer.* and: *Publish'd July* 31st 1769, *as the Act directs, by Wm. Woollett, in Green Street, Leicester Fields, & Wm. Wynne Ryland, London, B.M.*

6TH STATE.—Line of Publication altered to: *Published July* 31st 1769, *as the Act directs, by Wm. Woollett, in Green Street, Leicester Fields, and Ryland & Bryer, at the King's Arms, in Cornhill, London.*

7TH STATE.—Line of Publication again altered to: *Publish'd July* 31st 1769, *as the Act directs, by Wm. Woollett, Charlotte Str. Rathbone Place, R. Sayer & J. Bennett, Fleet Street, & J. Boydell, Cheapside, London.*

Companion print to Celadon and Amelia. Painting in the possession of Mr. W. Grisbrook.

LXVI.

"The Rural Cott."

After GEORGE SMITH of Chichester.

Dimensions:—21⅞*in: by* 17½ in.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The edges of the clouds filled in. *B.M.*

3RD STATE.—The sky put in. The birds, flying, are very indistinct. *B.M.*

4TH STATE.—Proof before all letters. Marks of the graver in the lower margin. *B.M.*

5TH STATE (or 1st Published State).—On the left, etched in:—*G. Smith, pinxt.* In the centre:—*Sold by T. Bradford.* On the right:—*W. Woollett, Sculp. B.M.*

6TH STATE.—With eight lines of Poetry, begin:—"T'is done! . . . . dread Winter . . . ." (Thomson's Winter, v. 1034.) On the left:—*G. Smith pinxt.* On the right *Wm. Woollett Sculpt.* In the centre: *The Rural Cott.—Engraved after an Original Picture of Mr. Geo. Smith, in the Possession of Mr. Bradford.—Published by T. Bradford, No.* 132, *Fleet Street, London, as the Act directs,* 28th *Novr.* 1769. *B.M.*

7TH STATE.—Publisher's address altered to:—*Publish'd by J. & J. Boydell, Cheapside, & Laurie & Whittle, Fleet Street. London.*

LXVII.—LXX.

A Set of Four Sporting Subjects.

After GEORGE STUBBS, A.R.A.

Dimensions:—21⅞ in by. 17⅝ in.

No 1. Shooting.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The entire sky put in. The front wall of the cottage, the sportsmen's faces and hands, still white. *B.M.*

3RD STATE.—Finished, with :—*Publish'd, August* 16, 1770 etched in. Marks of the graver in the margins. *B.M.*

4TH STATE.—Margins cleaned. On the left :—*Geo. Stubbs pinxt.* On the right :—*W. Woollett sculpt.* etched in. *B.M.*

5TH STATE.—With *Geo: Stubbs pinxt.* engraved on the left. On the right :—*Wm. Woollett sculpt.* In the centre :—*Shooting Plate I. Engraved after an Original Picture in the Possession of Mr. Bradford.——Published by Thos. Bradford, No.* 132 *Fleet Street, London; as the Act directs,* 1st *August* 1769. And eight lines of Poetry :—*Soon as the grey ey'd Morn's uncertain light* . . . .

No. 2. Shooting.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The entire sky put in. The faces and hands of the sportsmen, and a small plant in the left foreground, left white. *B.M.*

3RD STATE.—The plate re-bitten, the sky and the plant finished, but the faces and hands of the sportsmen still white. *B.M.*

4TH STATE.—Finished. On the left :—*G. Stubbs pinxt.* On the right :—*W. Woollett sculpt.* etched in. *B.M.*

5TH STATE.—The same as Plate I. The date of publication is 30th *Augt* 1770, and Verses begin : *Bright Sol's all cheering Beams illume the Day.*

No. 3. Shooting.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Proof before all letters, with marks of the graver in the margin. *B.M.*

There is in the British Museum a touched proof.

3RD STATE.—With, on the left :—*Geo: Stubbs pinxt.* In the centre :—*Publish'd August* 16th 1770. On the right :—*W. Woollett Sculpt.* etched in. *B.M.*

4TH STATE.—The date of publication altered to *August* 30th, *B.M.*

5TH STATE.—The same as Plate I. The date of publication is 30th. *Sept:* 1770. Verses begin :—*A Gentle Gale that blows along the land.* . . .

No. 4. Shooting.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The faces and hands of the sportsmen only in outline and the distant sky in the centre, white. *B.M.*

3RD STATE.—The distant sky put in. The faces and hands of the sportsmen still in outline. *B.M.*

4TH STATE.—Finished. On the left:—*Geo: Stubbs pinxt.* In the centre:—*Publish'd by T. Bradford, Novr. 5th* 1771. On the right:—*W. Woollett sculpt. B.M.*

5TH STATE.—The same as Plate I. The date of publication is: *25th Octr.* 1771. Verses begin:—*Sated with Sport as one recumbent lies* . . . .

LXXI.

Mercury, Argus and Io.

After CLAUDE LORRAIN.

Dimensions:—18 *in. by* 14⅝ *in.*

1ST. STATE.—The Etching. *B.M.*

2ND STATE.—Before the cross lines on the dark part of the mountain. *B.M.*

3RD STATE.—Finished with the title: *Mercury, Argos and Io:** in open letters. On the left:—*Claude Lorraine pinxt.* On the right:—*W. Woollett sculpt. B.M.*

The original copper-plate is in the possession of Mr. J. N. Breun.

* Ovid. Met.

LXXI.

An upright Landscape, with a Man Fishing, in the left foreground.

After GEORGE SMITH, of Chichester.

Dimensions:—18⅝ *in. by* 15⅝ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE. Finished. On the left:—*Geo: Smith Pinxt.* On the right:—*W. Woollett Sculpt.* In the centre:—*From the original Picture in the Collection of the Earl of Radnor.*——Below: *London: Published by J. Barker, 6, Rolls Buildings, Fetter Lane. B.M.*

LXXIII.

Two Children Walking.

Dimensions:—11⅞ *in. by* 11 *in.*

(Oval).

A boy and girl walking together towards the left; the latter carrying a basket of flowers in her left hand. Unfinished proof said to be *unique*. *B.M.*

LXXIV.

Macbeth meeting the Witches.

After FRANCESCO ZUCCARELLI, R.A.

Dimensions:— 21¾ *in. by* 17¾ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The edges of the clouds, towards the right, worked over. *B.M.*

3RD STATE (or 1st Published State). With :—*Publish'd August* 20*th*, 1770, etched in, in the centre. *B.M.*

There is in the British Museum a touched proof.

4TH STATE.—Proof with open letters, &c., etched in. On the left :—*Painted by F. Zuccarelli.* In the centre :—*Publish'd as the Act directs Decr.* 20, 1770, *by Wm. Woollett.* On the right :—*Engrav'd by Wm. Woollett*, and the title :—*Macbeth.**

5TH STATE.—The date altered to :—*Decr.* 29. *B.M.*

6TH STATE.—On the left :—*Painted by Franco. Zuccarelli.* On the right :—*Engrav'd by Wm. Woollett.* In the centre and below :—*Macbeth.—From an Original Picture, in the Collection of Willm. Lock, Esqre.—Published as the Act directs Decr.* 29*th.* 1770, *by Wm. Woollett, in Green Street, Leicester Fields, London.* *B.M.*

7TH STATE.—Publisher's address altered to :—*Charlotte Street, Rathbone Place, London.*

The original picture is at Grosvenor House. (Panel 2 ft. 7 in. by 4 ft. 7 in.) but an objection being taken to its shape by Woollett, the plate was engraved from a replica in the collection of Mr. Purling.

Francesco Zuccarelli, was born near Florence, in 1702, where he died in 1788. He resided in London for a number of years – and was one of the Foundation Members of the Royal Academy.

* Act 1st, Scene 3rd.

LXXV.

Roman Edifices in Ruins.

After CLAUDE LORRAIN.

Dimensions :—23¾ *in. by* 18¾ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The sky and hills filled in, but the winding river, the edges of the clouds, and the two small windows on the highest part of the aqueduct left white. *B.M.*

3RD STATE.—Before the cross lines under the arch on the extreme left. The water in the middle ground unfinished and the two windows still white. Marks of the graver in the margins. *B.M.*

4TH STATE.—Finished. The margins uncleaned. *B.M.*

5TH STATE (or 1st Published State).—With Coat-of-Arms, but before the motto. On the left is etched in :—*Painted by Claude Lorrain.* In the centre :—*Published June* 24*th* 1772, *by John Boydell Engraver in Cheapside London.* On the right :—*Engraved by W. Woollett.* On the left, below :—*Vol. II. No.* 59. *B.M.*

6TH STATE.—The number "59" altered to "60." *B.M.*

7TH STATE.—With the motto, and :—*The Allegorical Evening of the Empire, From an Original in the Collection of the Earl of Radnor.—Published June* 24*th* 1772, *by John Boydell, Engraver in Cheapside, London.* Above the Coat-of-Arms :—*John Boydell excudit* 1772. On the left :—*Claude Lorraine pinxit. Vol. II. No.* 60. *Size of the picture.* 3 *F.* 5 *I. by* 4 *F.* 6 *I. in length.*

The picture is at Grosvenor House. (Canvas 25 *in. by* 38 *in.*)

LXXVI.—LXXX.

Five Views in Switzerland and Savoy.

After WILLIAM PARS, A.R.A.

Dimensions:—20⅝ *in. by* 15⅛ *in.*

I. The Lower Part of the Valley and Glacieres of Chamouny, in Savoy.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Finished. On the left:—*W. Pars del.* On the right:—*W. Woollett sculp.* *B.M.*

3RD STATE.—With the above title in English and French. On the left:—*Drawn by Wm. Pars.* On the right:—*Engraved by Wm. Woollett.* Below:—*Published Jany. 1st. 1773, as the Act directs, by Wm. Pars, in Percy Street, London.* *B.M.*

An impression, with the autograph of Woollett, is in Dr. Ginsburg's Collection.

4TH STATE.—Line of publication altered to:—*Publish'd Feby. 5th 1783, by John Boydell Engraver in Cheapside London.*

II. The Devil's Bridge, in the Canton of Uri, in Switzerland.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—With shadows over the great rock. The edge of the mountain on the right defined; before the clouds on the upper edge of the rock, the leaves on the left and the water-fall were put in. Marks of the graver in the margins. *B.M.*

3RD STATE.—The waterfall put in, but the clouds on the rock, and the leaves still white. Margins cleaned. *B.M.*

4TH STATE.—The sky and leaves finished. On the rock, just above the water-fall, cross hatchings added. *B.M.*

5TH STATE.—With the above title in English and French, and on the left:—*Drawn by Wm. Pars.* On the right:—*Engraved by Wm. Woollett.* Below:—*Published Jany. 1st 1773, as the Act directs, by Wm. Pars, in Percy Street, London.* *B.M.*

6TH STATE.—Line of publication altered to:—*Publish'd Feby. 5th 1783 by John Boydell Engraver in Cheapside, London.*

III. The Valley of Luterbrun, in the Canton of Berne, in Switzerland.

1ST STATE.—The Etching. *B.M*

2ND STATE.—Before some cross hatchings on the rock, above the trees seen on the extreme right. *B.M.*

3RD STATE.—With the above title in English and French, and on the left:—*Drawn by Wm. Pars.* On the right:—*Engraved by Wm. Woollett.* Below:—*Published Jany. 1st 1773, as the Act directs by Wm. Pars, in Percy Street, London.* *B.M.*

4TH STATE.—Line of publication altered to:—*Publish'd Feby. 5th 1783 by John Boydel Engraver, in Cheapside, London.*

IV. The Great Frozen Valley near Chamouny, in Savoy.

1st State.—The Etching. *B.M.*

2nd State.—The distant sky put in, and the work advanced generally. *B.M.*

3rd State.—With cross lines in the sky, about the highest peaks. *B.M.*

4th State.—With the above title in English and French, and on the left :—*Drawn by Wm. Pars.* On the right :—*Engraved by Wm. Woollett.* Below :—*Published June 1st 1774 as the Act directs by Wm. Pars, in Percy Street, London. M.*

5th State.—With :—*Printed by J. Gamble,* etched in, on the right. *B.M.*

6th State.—Line of publication altered to :—*Publish'd Feby. 5th 1783 by John Boydell, Engraver, in Cheapside, London.*

V. The Valley and Glacieres of Grindelwald, in the Canton of Berne, in Switzerland.

1st State.—The Etching. *B.M.*

2nd State.—The two figures on the right and the edge of the distant mountain in the centre of the view left white, the clouds unfinished. *B.M.*

3rd State.—The edge of the distant mountain worked over with dots, but the clouds remain unfinished, and the two figures on the right are still in outline. *B.M.*

4th State.—Finished. With the above title in English and French, and on the left :—*Drawn by Wm. Pars.* On the right :—*Engraved by Wm Woollett.* In the centre :—*Published June 1st 1774 as the Act directs, by Wm. Pars, in Percy Street, London.* In the left lower corner :—*Printed by Gamble. B.M.*

5th State.—Line of publication altered to :—*Publish'd Feby. 5, 1783 by John Boydell, Engraver in Cheapside, London.*

LXXXI.

A View in the Island of Huaheine; with the Ewharre no Eatua, in the House of God.

After William Hodges, R.A.

Dimensions:—15⅝ *in. by* 9½ *in.*

1st State.—The Etching. *B.M.*

2nd State.—Proof before all letters. *B.M.*

3rd State.—On the right :—*W. Woollett Sculp No. 6. B.M.*

Illustration to: Volume II. p. 252 of "An account of the Voyages undertaken by the Order of His present Majesty for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, etc., and Captain Cook, in the *Dolphin*, the *Swallow* and the *Endeavour*, etc., by John Hawkesworth, LL.D." 3 vols. London, 1773. 4°.

W. Hodges was born in London, 1744, and was first instructed by Richard Wilson. In 1776 he exhibited at the Royal Academy, and died at Brixham, February 27th, 1797. In 1772 he accompanied Captn. Cook, on his second voyage, as draftsman.

Four Illustrations to: A Voyage towards the South Pole and round the World, performed in His Majesty's Ships the "Resolution" and "Adventure," in the years 1772-75. Written by James Cooks, 2 vols., London, 1777, 4°.

PLATES 29, 44, 49, 61.

After WILLIAM HODGES, R.A.

Dimensions:—15½ in. by 9⅝ in.

I. View in the Island of Tanna.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—On the left:—*Drawn after Nature by Wm. Hodges.* On the right:—*Engrav'd by Wm. Woollett. B.M.*

3RD STATE.—With the above title, and on the left:—*Drawn from Nature by W. Hodges.* On the right:—*Engrav'd by W. Woollett—No. XXIX.*——Below:—*Published Feby 1st 1777 by Wm. Strahan in New Street Shoe Lane and Thos. Cadell in the Strand, London. B.M.*

II. A Toupapow, with a Corpse on it attended by the Chief Mourner in his Habit of Ceremony.

1ST STATE.—On the left:—*Drawn after Nature by Wm. Hodges.* On the right:—*Engrav'd by W. Woollett. B.M.*

2ND STATE.—With the above title, and on the left:—*Drawn from Nature by W. Hodges.* On the right:—*Engrav'd by W. Woollett, No. XLIV.* Below:—*Publish'd Feby 1st 1777, by W. Strahan in New Street, Shoe Lane & Thos. Cadell in the Strand, London. B.M.*

III. Monuments in the Easter Island.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—On the left:—*Drawn after Nature, by Wm. Hodges.* On the right:—*Engrav'd by Wm. Woollett. B.M.*

3RD STATE.—With the above title, and on the left:—*Drawn from Nature by W. Hodges.* On the right:—*Engraved by W. Woollett—No. XLIX.* Below:—*Published Feby 1st 1777, by W. Strahan, New Street Shoe Lane, & Thos. Cadell in the Strand, London. B.M.*

IV. The Fleet of Otaheite assembled at Opáree.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—On the left:—*Drawn after Nature by Wm. Hodges.* On the right:—*Engraved by Wm. Woollett. B.M.*

3RD STATE.—With the above title, and on the left:—*Painted by W. Hodges.* On the right:—*Engraved by W. Woollett—No. LXI.* Below:—*Published Feby 1st 1777. by Wm. Strahan, New Street, Shoe Lane & Thos. Cadell, in the Strand, London. B.M.*

LXXXVI.

A Human Sacrifice, in a Morai, in Otaheite.

After JOHN WEBBER, R.A.

Dimensions:—19 *in. by* 11⅛ *in.*

1ST STATE.—The Etching. On the right :—*W. Woollett aqua fortis fecit.* On the left :—*J. Webber del. B.M.*

There is in the British Museum an impression coloured by Webber himself.

2ND STATE.—The sky put in ; but the clouds left white ; the ground, in the centre and the figures, worked on. Artists' names as above. *B.M.*

3RD STATE.—On the left :—*W. Woollett sculp. B.M.*

There is in the British Museum an impression, with the face of Captain Cook, touched with pencil.

4TH STATE.—With the above title, and on the left :—*J. Webber del.* On the right :—*W. Woollett sc.* In the upper right corner "25." *B.M.*

Illustration to :—"A Voyage to the Pacific Ocean, undertaken by the Command of His Majesty, for making discoveries in the Northern Hemisphere. Performed under the direction of Captains Cooke, etc., etc. In His Majesty's Ships the 'Resolution' and 'Discovery,' in the years 1776-80." 3 vols., London, 1784, 4°.

John Webber was born in London in 1752. In 1776 he was appointed draftsman to Capt. Cook's third and last voyage. In 1791 he was elected a full Academician, and died, May 29th 1793.

LXXXVII.

North West View of Moreton, the Seat of James Frampton, Esqr.

After ISAAC TAYLOR.

Dimensions:—12¾ *in. by* 8 *in.*

With the above title and Coat-of-Arms, and on the left :—*Isaac Taylor delin.* On the right :—*Wm. Woollett sculpt.* In the right upper corner :—*To face page* 148. *B.M.*

Illustration to :—"The History and Antiquities of the County of Dorset: compiled from the best and most ancient historians, &c. . . . by John Hutchins, M.A." (2 vols.) London, 1774, Folio. (Vol. I., page 148).

Isaac Taylor, draftsman and engraver, was born at Worcester, December 13th, 1730, and died at Edmonton, October 17th, 1807.

LXXXVIII.

Portrait of Peter Paul Rubens.

After ANTHONY VAN DYCK.

Dimensions:—9½ *in. by* 7¼ *in.*

To the waist, slightly turned to the right, the face seen in front view, looking downwards through an arched stone window. He wears a broad frill round his neck and a chain across his body.

1st State.—The Etching. On the right: *Browne F.S.A.* *B.M.*

2nd State.—The figure re-bitten, the face still in outline, except a portion of the beard, which is shaded; the window darkened. *B.M.*

3rd State.—The face shaded, but unfinished. The lights on the collar, chain, and lights on buttons left white. Browne's name erased. *B.M.*

4th State.—The face and collar finished, but before the vertical lines on the narrow light round the casement *B.M.*

5th State.—With the narrow light round the casement (*i.e.* on the arch and towards the right) subdued by vertical lines. *B.M.*

6th State (or 1st Published State).—Proof with open letters, artists' names, etc. etched in. On the left:—*Vandyke Pinxt., W. Pether Delt.* On the right:—*Woollett sculpt.* In the centre:—*Rubens.* Below:—*T. Bradford, excudit London.* *B.M.*

7th State.—The name, *Rubens*, which in the former state was in the lower margin, has been erased, and re-engraved in the upper margin; below are now Lord Godolphin's Arms, with the following inscription:—On the left:—*Vandyke pinxt. W. Pether del.* On the right:—*Wm. Woollett sculpsit.* In the centre:—*To the Rt. Honble. Francis Lord Godolphin Baron Helston. This Plate (Engraved after an Original Picture of Vandyke in his Lordship's Collection) is with the utmost respect Dedicatea, By his Lordship's most obedient & obliged humble Servt. Thos. Bradford.—T. Bradford Fleet Street excudit.* *B.M.*

8th State.—Bradford's name erased, and in its place:—*London, Published by R. Sayer & J. Bennett, at No. 53, Fleet Street, as the Act directs,* 20 *May* 1774. *B.M.*

The companion portrait to this is that of Helena Forman, engraved by William Elliott, after Rubens.

A. van Dyck was born at Antwerp, March 22nd, 1599, and died in London, December 9th, 1641.

LXXXIX.

The Hay-makers.

After George Smith, of Chichester.

Dimensions:—$21\frac{7}{8}$ *in. by* $17\frac{3}{4}$ *in.*

1st State.—The Etching. *B.M.*

2nd State.—The distant sky and the hills put in; the work much advanced, leaving the figures, cattle, and carts unfinished. *B.M.*

3rd State.—The two figures in the foreground, cattle, etc., finished, and with additional dry-point work on the sheep, leaving the upper portion of the back and hind-quarter still white. *B.M.*

4th State.—Proof before all letters. *B.M.*

5th State (or 1st Published State).—On the left:—*Geo: Smith pinxt.* On the right:—*Willm. Woollett sculp.* Below:—*Published by R. Sayer & J. Bennett, No. 53 Fleet Street, London, as the Act directs,* 25 *Septr.* 1774, etched in. *B.M.*

6th State.—With the above title and ten lines of poetry from Thomson's "Summer," beginning: "*Now swarms the village o'er the jovial mead...*" On the left:—*Geo. Smith pinxt.* On the right:—*Wm. Woollett sculp.* And in the centre, below the title:—*Engraved from an Original Picture Painted by Mr. Geo. Smith. Published* 12th *May,* 1794, *by Laurie & Whittle,* 53, *Fleet Street, London.*

XC.

View of the Royal Dock-yard at Deptford.

After RICHARD PATON.

Dimensions:—26⅞ *in. by* 19⅞ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The smoke issuing from the cannon, on the left, white. In the lower margin are several slight sketches of heads, and marks of the graver. *B.M.*

3RD STATE.—Proof before all letters. The lower margin as in the 2nd State. *B.M.*

4TH STATE.—With Coat-of-Arms, and :—*To The King's Most Excellent Majesty, This View of the Royal Dock Yard at Deptford. Is by Permission and with all Humility, Inscribed By His Majesty's most dutiful Subject and Servant, Richd. Paton.——Publish'd by Royal Authority, & as the Law directs London Febr. 14th, 1775. To be had of R. Paton Wardour Street, Soho.——Size of the Picture 4 ft. 10 in. by 3 ft. 4 in.* On the left :—*Painted by R. Paton, the Figures by J. Mortimer.——Printed by J. Gamble.* On the right :—*Engraved by W. Woollett. B.M.*

XCI.

Snowden Hill, and the adjacent Country in North Wales.

After RICHARD WILSON, R.A.

Dimensions:—21½ *in. by* 15⅞ *in.*

1ST STATE.—Before the four birds in the sky were introduced. *B.M.*

2ND STATE.—With the above title in English and French, and on the left :—*Richard Wilson pinxt.* On the right :—*William Woollett sculpt. B.M.*

3RD STATE.—Below, the following added :—*Published July 17th. 1775 by John Boydel Engraver in Cheapside London. B.M.*

XCII.

Calypso receiving Telemachus and Mentor.

After BENJAMIN WEST, P.R.A.

Dimensions:—24 *in. by* 19½ *in.*

1ST STATE.—The Etching. On the left :—*Painted by B. West,* 1772. On the right :—*Etch'd by W. Woollett,* 1783. *B.M.*

2ND STATE.—The sky between the cloud and the tree put in. The background more defined, and the small waterfall in the the middle-ground, which in the above state appears partly white, is now filled in. Artists' names as above. *B.M.*

3RD STATE.—The sea put in, and the work on the figures advanced, especially the drapery. The top of Mentor's head and the lights on the clouds are left white. Artists' names as above. *B.M.*

4TH STATE.—Finished proof, with on the left :—*Painted by B. West,* 1772 only. *B.M.*

5TH STATE (or 1st Published State).—On the left :—*Painted by Benjamin West, Esqr.* 1772. In the centre :—*Etched by William Woollett & Engraved by S. Middiman.* On the right :—*The figures by J. H. Robinson.* Below :—*London: Published April 12th 1824, by Hurst, Robinson & Co., 90, Cheapside & 8, Pall Mall. B.M.*

6TH STATE.—With the following added :—*Calypso's reception of Telemachus and Mentor after their Shipwreck. From the original Picture in the Possession of James Dunlop, Esqr. to whom this Print is most respectfully dedicated. By His obliged & obedient Servants, The Publishers. B.M.*

The copper-plate is in the possession of Messrs. Henry Graves & Co.

Benjamin West was born at Springfield, in Pennsylvania, October 10th, 1738, and came to England in 1763. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its President in 1792. He died at his house in Newman Street, March 11th, 1820.

Samuel Middiman, engraver and draftsman, was a pupil of William Byrne. He died in Cirencester Place, December 18th, 1831, aged 61.

XCIII.

The Death of General Wolfe.

After BENJAMIN WEST, P.R.A.

Dimensions :—24 in. by 18¾ in.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The faces and hands of the General and his Staff, in outline. The horizon white, and with marks of the graver in the margin. *B.M.*

3RD STATE.—The face and hands of Wolfe, the head of an officer in the background on the left, and the clasped hands of the soldier on the right, still in outline, and likewise the horizon. *B.M.*

4TH STATE.—With the General's face and the wristband of the Ensign unfinished, and before some additional work on the French Flag, carried by an officer, seen on the extreme left. *B.M.*

There is in the British Museum a touched proof.

5TH STATE.—The General's face, and the wristband of the Ensign finished. *B.M.*

6TH STATE.—The legs of the above-mentioned officer, carrying the French Flag, altered, *i.e.*, the right leg thrown forward instead of the left. *B.M.*

There is in the British Museum a touched proof.

7TH STATE.—With the white cross on the flag in the right distance, immediately over the head of the soldier holding a pike, shaded over. *B.M.*

8TH STATE (or 1st Published State).—Proof with open letters. Before the retouch in the smoke and the cross hatchings on the butt of the gun. The place on the feet of the General, which in the preceding state forms a white spot, is shaded, and the following inscriptions, etched. On the left :—*Painted by B. West.* On the right :—*Engraved by W. Woollett.* In the centre :—*The Death of General Wolfe.* Below :—*Publish'd as the Act Directs, London, January the 1st, 1776, by Messrs. Woollett, Boydell and Ryland.** *B.M.*

This state is frequently met with having the words : *Historical Painter to His Majesty*, under West's name, and *Engraver to His Majesty*, under Woollett's name written with the pen. When about thirty impressions had been printed, Woollett was appointed (Nov. 27th, 1775) engraver to the King. The press was consequently stopped, and the above-mentioned additions were engraved. These impressions which had been previously printed off had the additions inserted, as stated, with pen-and-ink.

There are a few impressions apparently identical with the above, but they are not genuine. The writing on the margin of the plate was taken out, the subject retouched, and in this repaired state *open letters* were again introduced, and impressions from the plate sold.

* See : Ferrario Giulio. Le Classiche Stampe. Milano. 1836. 8o. page 383.

These impressions, however, are distinguished by the W's of W. Woollett's names, being scarcely more than one-half the size of those in the genuine open-letter proofs. Moreover the work of the spurious proof is wanting in strength and clearness. In 1791 the imposition was discovered, and gave rise to a letter that was printed and circulated among artists and amateurs. See Introduction, page x.

9TH STATE.—With Coat-of-Arms, the following dedication and inscriptions :—*To the King's most excellent Majesty. This plate, The Death of General Wolfe, is with His gracious Permission humbly dedicated by his Majesty's most dutiful Subject & Servant, William Woollett. From the original Picture in the Collection of Lord Grosvenor.* On the left :—*Painted by B. West, Historical Painter to His Majesty.* On the right :—*Engraved by Wm. Woollett, Engraver to His Majesty.* Below :—*Published as the Act directs, January 1st, 1776. by Messrs. Woollett, Boydell & Ryland, London.*

10TH STATE.—The plate much worn and re-worked by an inferior hand. The publisher's address has been re-engraved, and the letters are somewhat larger. The Coat-of-Arms and the entire lettering has likewise been re-worked. This state is also identified by the cross hatchings on the butt of the guns, that of the Indian's excepted, and on the shako on the ground, to the right.

Key to Six of the Portraits with the names affixed to each :—

Dimensions :—7⅛ in. by 5½ in.

Brigadr. Genl. Monckton, second in Command.

Colonel Williamson, commanding the Artillery.

Major Barré, Adjutant General.

Capt. Debbieg, Engineer.

Capt. Hervey Smyth, Aid de Camp to Genl. Wolfe.

Mr. Adair, Director and 1st Surgeon of the Hospital.

Below :—*Published as the Act directs, March 4th, 1776, by Messrs. Woollett, Boydell and Ryland, London. B.M.*

The original painting, which is in the collection of the Duke of Westminster, at Grosvenor House, was exhibited at the Royal Academy, No. 210, in the year 1771. [Canvas, 4 ft. 11½ in. by 7 ft.]

A prejudice was created against this picture, in consequence of the artist adopting the modern military costume instead of the classic dress of antiquity. Earl Grosvenor, however, agreeing with West, that it would appear ridiculous to represent modern troops in the dress of Greeks and Romans, purchased the work. A *replica* was ordered by George III., for which West received £315. It now hangs in Hampton Court Palace, No. 320.

There are several other repetitions of it.

Robert Wright, in "The Life of Major-General James Wolfe," London, 1864, 8°. p. 602, says :—"Romney was the painter who first made Wolfe's death the subject of an historical picture. In 1763 the Society of Arts awarded him their prize of fifty guineas. But the decision was revoked, and the young artist, instead of the prize, was presented with half the amount. The popularity of the subject, and the merit of the work, however, were the means of his procuring considerable employment. Romney's picture of 'The Death of Wolfe' was afterwards bought by his friend Stephenson, the banker, and by him presented to Governor Varelst, who placed it in the Council-chamber of Calcutta. A few years later, West painted the well-known picture by which he acquired fame, and the engraver Woollett, acquired fortune. What Kemble did for the stage, it has been remarked, West did for Art. He discarded classic costume, and painted British soldiers in British soldiers' uniform. 'The same truth which gives law to the historian,' said West himself to Reynolds, 'should rule the painter.' West's picture, withal, does not represent the truth. and nothing can be more absurd than to call it historical. 'The Indian warrior,' says a critic, 'watching

the dying hero to see if he equalled in fortitude the children of the deserts, is a fine stroke of nature and poetry.' But, what if no Indian warrior was there? Monckton, Barré, and other persons portrayed in the group around Wolfe were not on the spot. Monckton had been shot through the lung; Barré had been blinded; and Surgeon Adair, who is represented in attendance, was then at Crown Point. West wished General Murray to figure in the picture; but the honest Scot refused, saying, 'No, no! I was not by; I was leading the left.'"

Major-General Wolfe, born on the 2nd of January, 1727, was killed on the 13th of September, 1759, in the moment of victory before Quebec.

There is a parody on West's picture, etched by Gillray, entitled:—*The Death of the Great Wolf.* Published, December 17th, 1795, by H. Humphrey, 37, New Bond Street. It has reference to the attack upon Pitt in the House of Commons, December 1795, on the occasion of the Estimates. The dying hero, Pitt, is supported by Dundas, who offers him a farewell glass; and by Burke, whose "Reflections" are now upon his pension. Sir C. Long and his brother, as the two runners; Lord Grenville, supported by Wyndham; old Pepper Arden, known by his nose and wig; and Wilberforce and Richmond, a weeping couple, are all easily recognised. See: Wright's Gillray, 1851, 8o., p. 72, No. 140.

The following advertisements appeared in a newspaper (name unknown), Wednesday, 18th December, 1772:—"The Print of General Wolfe, engraved by Mr. Woollett, will be delivered to Subscribers only, on Monday, the 4th of March next, by Messrs. Woollett, Boydell, and Ryland. Subscriptions will be taken in till then at £1 1s. each, after which none will be sold under £1 5s."

"Messrs. Woollett, Boydell and Ryland propose publishing by Subscription a Print respecting the Death of General Wolfe, from a capital Picture painted by Benjamin West, Esq.; Engraving by Mr. W. Woollett. The size of the Plate 24 Inches and a Half in length by 19; the first Impressions of which to be delivered to the Subscribers at One Guinea each, half to be paid at the Time of subscribing, and the Remainder on Delivery."

"Subscriptions taken in by W. Woollett, in Green Street, Leicester Fields; J. Boydell, No. 90, in Cheapside; and W. Ryland, at Mr. Sotheby's, Printseller, facing Hungerford Market, in the Strand." *B.M.*

Copies.

1. Engraved by Theod. Falckeysen. Published at Augsburg, by Klauber *(Dimensions:—24⅝ in. by 19⅛ in.)* *B.M.*

2. Engraved by Augustin Le Grand. *(Dimensions:—24 in. by 18⅛ in.).* *B.M.*

3. Engraved by Carl Guttenberg. *(Dimensions 16 in. by 14 in.).* *B.M.*

4. Engraved in reverse by G * * * *Sold by Lenoir Printseller to his Majesty at the Louvre and rue de Coq St. Honoré Paris.* *(Dimensions:—13⅝ in. by 10⅜ in.).* *B.M.*

5. Outline, Plate 2, No. 4, of John Young's Catalogue of the Pictures at Grosvenor House. London, 1821, 4o. *B.M.*

XCIV.

Scene from "Tom Jones."

After PHILIP JAMES DE LOUTHERBOURG, R.A.

Dimensions:—15⅜ in. by 13¾ in.

[Circular composition.]

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE (or 1st Published State).—On the left :—*P. J. de Loutherbourg delint.* In the centre : *The Landscape by W. Woollett.* On the right :—*The Figures by F. Bartolozzi.* Below :—*London. Pub. Octr.* 1. 1776, *by V. M. Picot, No.* 16 *Strand. M.*

4TH STATE.—With Coat-of-Arms. The above title in English and French, and the following added :—*Tom Jones, assisting Molly Seagrim, In the Church Yard and Repelling her Adversaries.—Vol.* 1. *Book iv. Vide Chap. viii. Page* 190.*—*This Plate is Dedicated to John Pitt Esq. By His Most Obedient Humble Servant V. M. Picot.* Within the circle, below :—*V. M. Picot Ex. M.*

P. J. de Loutherbourg was born at Strasbourg, October 31st, 1740, and came to England about 1771. In 1780 he was elected an Associate of the Royal Academy. He died, a full Academician, March 11th, 1812.

* "Tom Jones, the History of a Foundling." By Henry Fielding.

XCV.

The Merry Villagers.

After THOMAS JONES.

*Dimensions :—*21⅞ *in. by* 17¼ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Before the lights on the clouds in the centre of the composition were subdued by cross lines, and with marks of the graver in the margin. *B.M.*

There is in the British Museum a touched proof, the identical impression described in the Palmer Sale Catalogue, 1868. Lot 595. "Very curious artist's proof . . . with the *shell* in the centre at the foot." This *shell* is the mark of a Collector of Prints, John Tetlow. See Fagan's Collectors' Marks, No. 643.

3RD STATE.—With the above additional work on the clouds introduced, and margin cleaned. *B.M.*

4TH STATE (or 1st Published State).—On the left :—*Jones pinxt.* On the right :—*Wilhm. Woollett sculpt.* Below :—*London, Printed for R. Sayer and J. Bennett, No.* 53, *Fleet Street, as the Act directs* 14 *Sept.* 1776. *B.M.*

5TH STATE.—With the above title, and on the left :—*T. Jones pinxt.* On the right :—*Wilhm. Woollett sculpt.* Ten lines from Thomson's "Spring." "*And up they rose as vigorous,*" etc. Below the title :—*Engraved from an Original Picture Painted by Mr. T. Jones.——London, Printed for R. Sayer and J. Bennett. No.* 53, *Fleet Street, as the Act directs* 14*th Septr.* 1776.

Thomas Jones was born about 1730. In 1750 he was studying in Rome.

XCVI.

Apollo and the Seasons.

After RICHARD WILSON, R.A., and JOHN HAMILTON MORTIMER, A.R.A.

*Dimensions :—*21⅝ *in. by* 17½ *in.*

1ST STATE.—The Etching. On the left :—*Painted by R. Wilson.* On the right :—*Etched by W. Woollett & B. T. Pouncy. B.M.*

2ND STATE (or 1st Published State).—Finished proof. On the left :—*Painted by R. Wilson.* On the right :—*W. Woollett & B. T. Pouncy sculpsit.* Below :—*London, Printed for R. Sayer & J. Bennett, Map & Printsellers, No.* 53, *Fleet Street, as the Act directs* 30 *June* 1777. etched in. *B.M.*

3RD STATE.—On the left :—*Painted by R. Wilson.* On the right :—*Engraved by W. Woollett and B. T. Pouncy.* In the centre the above title, and publishers' address, as in the 2nd State.

4TH STATE.—The following added :—*Engraved from an Original Picture, Painted by R. Wilson and J. Mortimer. M.*

5TH STATE.—On the left :—*Landskip painted by R. Wilson, Figures by Mr. Mortimer.* On the right :—*Engraved by W. Woollett & B. Pouncy.* In the centre :—*Apollo and the Seasons.——Engraved from the Original Picture, in the Possession of James Sayer Esqr.——London, Printed for R. Sayer & J. Bennett, No. 53, Fleet Street, as the Act directs, 1st December 1779. B.M.*

6TH STATE.—On the left :—*Painted by R. Wilson, Figure by Mr. Mortimer.* On the right :—*Engraved by W. Woollett & B. T. Pouncy.* Title, &c., as above. Line of publication altered to :—*Published 12th May 1794, by Laurie & Whittle, 53, Fleet Street, London. Successors to the late Mr. Robt. Sayer.*

There are spurious proofs before letters, with only the artists' names etched in.

XCVII.

A River Scene with a Windmill.

After SALOMON RUYSDAEL.

Dimensions :—14⅝ in. by 13 in.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE (or 1st Published State).—On the left :—*Rysdall pinxt.* On the right :—*Ellis Sculpt.* In the centre :—*From an Original Picture of Rysdall's—London. Pubd. Decr. 31. 1777, by V. M. Picot, No. 471, Strand.* In the right upper corner :—"No. 4." *M.*

Engraved by Ellis and Woollett.

Salomon Ruysdael was born at Haarlem in 1605 (?), and died after the year 1670.

XCVIII.

A Storm at Sea.

After PHILIP JAMES DE LOUTHERBOURG, R.A.

Dimensions :—22¼ in. by 18⅛ in.

The figures only are engraved by Woollett.

1ST STATE.—The Etching. On the left :—*Painted by P. I. De Loutherbourg.* On the right :—*Etched by Saml, Smith. 1777. B.M.*

2ND STATE.—The water towards the horizon, and the sky seen through the rigging of the vessel, filled in. Artists' names as above. *B.M.*

3RD STATE.—Proof before the title. A Storm. Artists' names as above. *B.M.*

4TH STATE.—On the left :—*J. P. Loutherbourgh Pinxit.* On the right :—*Samuel Smith Sculpsit.* Below :—*London. Pubd. June 20, 1779 by V. M. Picot, No. 471. Strand. M.*

5TH STATE.—On the left :—*I. P. De Loutherbourgh Pinxit.* In the centre :—*London Published March 1st 1794. by C. Knight Engraver at W. Bonds No. 98 Charlotte Street Rathbone Place.* On the right :—*Samuel Smith Sculpsit.* and, in the centre :—*A Storm. B.M.*

XCIX.

Solitude.

After RICHARD WILSC

Dimensions:—21¾ in. by

1ST STATE.—The etching. On the left:—*Painted by Etched by Wm. Woollett & Wm. Ellis* 1777. *B.M.*

There is in the British Museum a touched proof.

2ND STATE.—The foliage all worked over, but the hou on the left, white. Artists' names as above. *B.M*

There is, in the British Museum, a touched proof; in with pen and ink.

3RD STATE.—The house and figures, on the left, shade the left, strengthened with cross hatchings. Arti

4TH STATE (or 1st Published State).—Proof with open-le and the following etched in:—*Published as the Act London.* Artists' names as above. *B.M.*

5TH STATE.—With nine lines from Thomson's "Summe *pierce into the midnight depth.*" On the left:—*Pain* right:—*Engraved by Wm. Woollett & Wm. Ellis. George Beaumont, Bart, this Plate is Dedicated. B Woollett.—From the original Picture in the possession the Act directs,* 4 *June* 1778, *by Wm. Woollett . Leicester Fields. London. B.M.*

6TH STATE.—Publisher's address altered to:—*Charlotte*

C.

Cicero at his

After RICHARD WILSO

Dimensions:—22 in. by 1

1ST STATE.—The Etching. *B.M.*

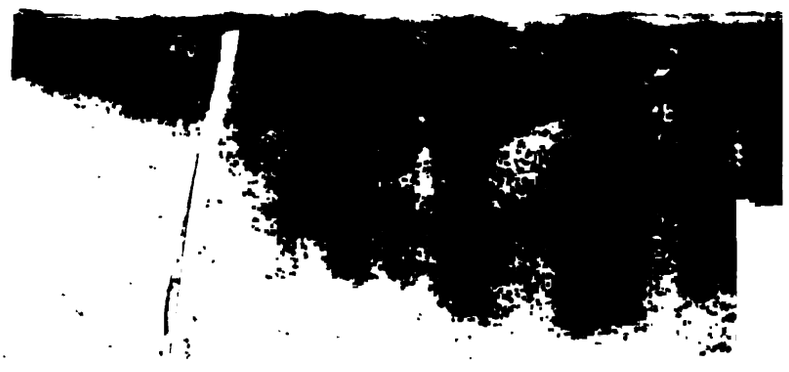
2ND STATE.—The mountains and water put in, leavin in the middle ground, and a few flowers, on the rig

3RD STATE (or 1st Published State).—Proof with Coat- *directs, June* 4th 1778 *by Wm. Woollett. London. B.*

4TH STATE.—Proof with open-letters. In the centre:- *Painted by R. Wilson R.A.* On the right:—*Engr Majesty.* The publisher's address as in the 3rd Sta

5TH STATE.—On the left: *Painted by Richd. Wilson, Wm. Woollett, Engraver to His Majesty.* In the ce and:—*To Sir John Smith Bart. This Plate is Insc Woollett.——Published as the Act directs, June* 4th 1 *Leicester Fields. London. B M.*

The impressions with Boydell's address are very inferi



CI.

Shipwreck of Telemachus.

After PHILIP JAMES DE LOUTHERBOURG, R.A.

Dimensions :—21⅞ in. by 17⅜ in.

UNFINISHED.

The Etching, with blank space for the introduction of the figures to be engraved by Woollett. *B.M.*

CII.

Emblems, illustrating Richardson's Iconology.

After WILLIAM HAMILTON, R.A.

Dimensions:—9⅞ in. by 8 in.

1ST STATE.—Proof before all letters. *B.M.*

2ND STATE.—On the left :—*W. Hamilton delt.* On the right :—*Etched by W. Woollett.* Below :—*Published as the Act directs 17th April* 1779. Above, in the centre :—"XCVIII."

The four figures are engraved on one plate, which is divided into four equal parts, respectively named and numbered thus :—*Providence*, 379.—*Grace*, 380.—*Conversion*, 381.—*Zeal*, 382.

Illustration to Vol. II. of : "Iconology, or, a Collection of emblematical Figures, moral and instructive, with Explanations from classical authorities." 2 vols. London, 1777-9. Royal 4to. 109 plates, containing 424 subjects.

William Hamilton, R.A., was born in London in 1751, and died December 2nd, 1801.

CIII.

Meleager and Atalanta.

After RICHARD WILSON, R.A, and JOHN HAMILTON MORTIMER, A.R.A.

Dimensions:—21¾ in. by 17½ in.

1ST STATE.—The etching. On the left :—*Painted by R. Wilson.* On the right :—*The Figures by W. Woollett, the Landscape by B. T Pouncy.* *B.M.*

An impression with Pouncy's autograph is in Dr. Ginsburg's collection.

2ND STATE.—Additional work in the sky specially towards the left, and on the waterfall towards the right. The cattle near the bridge, white. Artists' names as above. *B.M.*

There is in the British Museum a touched proof.

3RD STATE.—The drapery of the group of figures strengthened by cross hatching. The cattle near the bridge worked over. Artists' names as above.

4TH STATE.—Additional work on the feathers of the arrow and quiver ; also on the ground in front of the bridge. Artists' names as above. *B.M.*

5TH STATE (or 1st Published State).—On the left:—*Painted by R. Wilson.* On the right:—*Engraved by W. Woollett & B. Pouncy.* Below:—*London, Printed for R. Sayer & J. Bennett. No. 53, Fleet Street, as the Act directs, 1st December, 1779. B.M.*

6TH STATE.—In the centre added:—*Engraved from an Original Picture, Painted by R. Wilson and J. Mortimer.* On the left:—*Landskip painted by R. Wilson. Figures by Mr. Mortimer.* On the right:—*Engraved by W. Woollett & B. Pouncy.* Publisher's address as above. *B.M.*

7TH STATE.—Artists' names as above and:—*Meleager and Atalante.—See Ovid's Metamor. Book VIII. Pa. 54.—Engraved from the Original Picture in the Possession of James Sayer Esqr. Published 12th May, 1794, by Laurie & Whittle, 53 Fleet Street, London.—Successor to the late Mr. Robt. Sayer.*

8TH STATE.—Spurious proof, with Artists' names only.

This composition has, also, been engraved in mezzotint by Richard Earlom. Published September 20th, 1771. *(Dimensions:—22 in. by 18⅜ in.)*

A slight study for the picture, in black chalk on grey paper *(9⅜ in. by 7½ in.)* is in the South Kensington Museum.

CIV.

Scene from The Vicar of Wakefield.

After THOMAS HEARNE.

Dimensions:—15 in. by 14 in. (Oval).

Engraved by W. ELLIS and WOOLLETT.

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The sky put in, but the water-fall and figure on the bridge in the centre of the composition left white. *B.M.*

3RD STATE.—The water-fall and the above-mentioned figure filled in. The shape of the clouds altered. The figures, horses, etc., unfinished. *B.M.*

4TH STATE (or 1st Published State).—On the left:—*From an Original Drawing by Thos. Hearne.* On the right:—*The Figures engrav'd by W. Woollett; the Landskip by W. Ellis.* In the centre:—*The Vicar of Wakefield.——London: Publish'd as the Act directs, 13 March 1780, by W. Ellis, No. 54 Red Lion Street, Clerkenwell.——See Vicar of Wakefield. Vol. 1. p. 37. B.M.*

5TH STATE.—Artists' names, etc., as above. In the centre added:—*To the Subscribers and Encouragers of this Print and its Companion. The first Plate of the Vicar of Wakefield is respectfully dedicated & by their much obliged humble Servant, Wm. Ellis.—London; Publish'd as the Act directs, 13 March 1780, by W. Ellis, No. 9 Gwynn's Buildings Islington.*

6TH STATE.—Address again altered to:—*No. 54 Red Lion Street, Clerkenwell.*

CV.

Scene from The Vicar of Wakefield.

Engraved by W. ELLIS and WOOLLETT.

After THOMAS HEARNE.

Dimensions:—15 in. by 14 in. (Oval).

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The work more advanced, but the figures, with the exception of that of the Vicar, unfinished, and the horses drawing the coach left white. *B.M.*

3RD STATE (or 1st Published State).—On the left :—*From an Original Drawing by T. Hearne.* On the right :—*The Figures engrav'd by W. Woollett, the Landskip by. W. Ellis.* In the centre, &c. :—*The Vicar of Wakefield. Vol. II. Ch. 5.——London: Publish'd as the Act directs.* 13 *Nov.* 1780, *by W. Ellis. No.* 54 *Red Lion Street, Clerkenwell. B.M.*

4TH STATE.—Eight lines from Goldsmith added :—"*When lovely Woman stoops to Folly...*" *B.M.*

5TH STATE.—Publisher's address altered to :—*No.* 9, *Gwynn's Buildings, Islington. M.*

6TH STATE.—Address again altered to :—*No.* 54, *Red Lion Street, Clerkenwell.*

CVI.

The Storm.

After CLAUDE JOSEPH VERNET.

Dimensions:—22 *in. by* 17½ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The edges of the clouds filled in. The water and the sky on the left and in the centre still white. *B.M.*

3RD STATE.—The entire sky and part of the water put in, leaving the crests of the waves, seen in the distance, and the birds white. The large wave in the foreground is still in outline. *B.M.*

4TH STATE.—Before the additional work on the mountains seen in the centre of the composition, thus subduing the high lights, and also, on the distant buildings, between the bases of the light-house and the rampart. The wave in the foreground finished. *B.M.*

5TH STATE.—With the above additional work.

6TH STATE.—With additional work on the figures ; *i.e.*, in the above state the lights on the legs are subdued by dots only, whereas here they are worked over with lines. The drapery on the man, seen on the right carrying planks, likewise worked over with lines. *B.M.*

7TH STATE (or 1st Published State).—With Coat-of-Arms, and on the left :—*Painted by J. Vernet.* In the centre :—*Engraved by James Fittler, A.R.A. Marine Engraver to His Majesty.* On the right :—*Etch'd by W. Woollett.* In the centre and below :—*Done from the Original Picture in the Possession of Viscountess Cremorne, To whom this Plate is most respectfully Inscribed by Her Ladyship's obedient humble Servant, James Fittler.* Below :—*Published as the Act directs, January* 1st 1820, *by Hurst, Robinson & Co.* (*late Boydells*), *Cheapside, London. B.M.*

Claude Joseph Vernet was born at Avignon, August 14th, 1714. In 1753 he was admitted as a member of the Royal Academy, Paris, and died December 3rd, 1789.

CVII.

Frontispiece to "Rhodope."

After ANGELICA KAUFFMAN, R.A.

Dimensions :—8¾ *in. by* 6½ *in.*

1ST STATE.—Proof before letters, but with artists' names etched in. On the left :—*A. Kauffman del.* On the right :—*Delatre sculp. B.M.*

2ND STATE.—The etched names erased, and engraved towards the centre, and the following added :—*Published as the Act directs,* 1 *May* 1780, *by E. M. Diemar, Strand, London. B.M.*

The figure only engraved by Woollett.

This plate occurs (not always) in a work entitled :—"The History and Amours of Rhodope. Printed for M. Diemar" (No. 317,) Strand 1780. 4o. At the beginning of this volume is the following notice :—"To the Public. The inimitable performances of an *Angelica Kauffmann*, and the masterly strokes of the graver of a *Francesco Bartolozzi*, are so well known to all the admirers of the fine arts, that it would be imprudence to pretend to recommend them to the public, by a performance like this. But the history of Rhodope might either be overlooked by many, or forgotten by others ; it is therefore with this view that the publisher found it necessary to instruct the one part, and to refresh the memory of the other, by a short recital of the history and amours of Rhodope. Herodotus, Diodorus Siculus, Plutarch, Ovid, Svidas, and others gave the materials for this History ; the putting of the materials together, and embellishing the whole by poetical fiction and episodes has fallen to the share of the Author. The well known History of Rhodope's and Æsopus's love is the subject of one picture of Signora Angelica Kauffmann ; and that of the second, the choice the King of Egypt made of Rhodope for his spouse. The pen is unable to give an account of the infinite merit of the fair Artist's performance and of each excellence of her pencil. The soft, pithy, and masterly graver of the other Artist alone is capable of doing her amply justice, by recalling to our minds that correctness of the design, the nobleness and elegance of the characters, the judicious grouping, the excellent disposition of the whole, th manly and well understood *Chiaro oscuro*, the soft touches of the flesh, the simplicity and beau of the drapery, the poetical animation, the expression, and acquaintance with the id beauty, so richly displaid in the two pictures, which the publisher humbly and respectf offers to communicate to the public, in two beautiful Engravings.

"The above prints, the publisher hopes to be able to deliver to those who will h him with their subscription, some time in the month of October of this present year ; of them is already in great forwardness. The price to subscribers will be one gu them both (when printed in red) ; half of which sum is to be paid at the time of sul the other half on the delivering of the two prints : after which time the pric advanced to non-subscribers. Impressions taken off in colours, are to be subscr three guineas both prints ; one-half of which sum is to be paid at the time of and the other half on the delivering of the two prints.

"E. M

"London.
"No 377, Strand,
"March 20, 1780."

Delattre was a French artist, who came to London in 1770.

Maria Angelica Kauffman was born at Coire in the Grisons, October 30 she came to England, and upon the foundation of the Royal Academy, of the original members. She died in Rome, November 5th, 1807.

CVIII.—CXIII.

Illustrations to a Work entitle of Great Britain, Illustrated in Views Castles, and Churches, now existir W. Byrne, F.S.A. from Drawings Hearne, F.S.A. With descriptions French." (2 vols. 83 plates.) Obl (Vol. 1. published, Feb: 2nd 1786)

In the following six plates the figures only were ex MS. memorandum is in the Department of Print "Besides the Hermitage at Warkworth by Woollet

" the figure by Woollett, Mr. Hearne assured me the 29th April, 1800, that the figures in the " following plates were engraved by Woollett altho' his name is not put to the plates. " West End of Malmsbury Abbey; Castle Acre Castle; Brancepeth Castle; Monastery " of Tinemouth, 3 Sept: 1800."——And the following note by W. J. White :—" The " portrait in the plate of Lanercost Priory is that of the Revd —— Davy of One House, " Suffolk, and the lines of poetry were written by him which are to be found in the after " impressions of the same plate. The seated figure in the plate of the West End of " Malmsbury Abbey is the son of the above named gentleman, who was the author of " the verses, afterwards added to this plate. There is a small print from an original drawing " by Woollett of One House, Suffolk, which is finished as an engraving in pen and ink. " It is of a rather large size, and was once in my collection."

" W. J. W. March 1. 1830."

I.—The Hermitage at Warkworth.

PLATE No. 9.

Dimensions: —10¾ *in. by* 8¾ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—Proof before all letters. *B.M.*

3RD STATE.—With the following etched in. On the left :—*Drawn by T. Hearne.* On the right: *Engrav'd by W. Woollett.* In the centre: *Warkworth Hermitage, Northumberland.* Below :—*London publish'd as ye Act directs Jay.* 1st 1799 *by W. Byrne & T. Hearne. B.M.*

4TH STATE.—With the following engraved :—*To His Grace Hugh Percy, Duke & Earl of Northumberland, Earl Percy, Baron Warkworth &c: this View of the Hermitage at Warkworth is Inscribed by his Grace's most obedt. Servants, Thomas Hearne and William Byrne.——London: Publish'd as the Act directs* 1 *Jan:* 1779, *by W. Byrne & T. Hearne.* In the right upper corner of the plate " No. IX." *B.M.*

II.—Lanercost Priory.

PLATE No. 26.

Dimensions:—11⅜ *in. by* 8½ *in.*

1ST STATE.—The Etching. On the right :—*Etchd. by W. Byrne. B.M.*

2ND STATE.—Proof with the letters only etched in. On the left :—*Drawn by T. Hearne.* In the centre :—*The Figure by W. Woollett.* On the right :—*Engrav'd by W. Byrne.* Below :—*Lanercost Priory.——London Publish'd as the Act directs Aug:* 15. 1780 *by W. Byrne & T. Hearne. B.M.*

3RD STATE.—The lettering engraved. Eight lines of verses added :—" *These lone walls, &c: &c:*" The date of publications :—" *Aug.* 15 " altered to " 15 *Augt.*" In the right upper corner of the plate " No. XXVI." *B.M.*

III.—Malmsbury Abbey.

Plate No. 28.

Dimensions:—11⅜ *in. by* 8½ *in.*

1ST STATE.—The Etching. *B.M*

2ND STATE.—Proof with the letters only etched in. On the left :—*Drawn by T. Hearne.* On the right :—*Engrav'd by W. Byrne & S. Middiman.* Below :—*The West End of Malmsbury Abbey.——London publish'd as the Act directs Decemr.* 21st, 1780 *by T. Hearne & W. Byrne. B.M.*

3RD STATE.—The lettering engraved, and nine lines of poetry added. The date of publication :—*Decemr.* 21, altered to 21 *Decr.* In the right upper corner of the plate " No. XXVIII." *B.M.*

IV.—Castle Acre Castle.

Plate No. 32.

Dimensions:—10¾ *in. by* 8⅝ *in.*

1st State.—The Etching. In the left foreground is a figure of a man, with folded arms, looking toward some ruins on the right. *B.M.*

2nd State.—The above figure erased, and replaced by those of a man and woman in conversation. Proof with the letters only etched in. On the left:—*Drawn by T. Hearne.* On the right:—*Engrav'd by W. Byrne & S. Middiman.* In the centre and below:—*Castle Acre Castle.——London, publish'd as the Act Directs July* 25, 1781, *by T. Hearne & W. Byrne.* *B.M.*

3rd State.—The lettering engraved. On the left:—*Drawn by T. Hearne.* On the right:—*Engrav'd by W. Byrne & S. Middiman.* In the centre: *To Mr. Coke of Holkham in the County of Norfolk This View of the Castle at Castle Acre is inscribed By Her most obedient Servants, Thos. Hearne & Willm. Byrne.——London: Published as the act directs,* 25 *July* 1781, *by T. Hearne & W. Byrne.* In the right upper corner of the plate: "No. XXXII." *B.M.*

V.—Brancepeth Castle.

Plate No. 34.

Dimensions:—10⅝ *in. by* 8⅝ *in.*

1st State.—The Etching. *B.M.*

2nd State.—Proof with letters only etched in. On the left:—*Drawn by T. Hearne.* On the right:—*Engrav'd by W. Byrne.* In the centre and below:—*Brancepeth Castle.——London. Published as the Act directs Feby.* 1. 1782. *by T. Hearne & W. Byrne.* *B.M.*

3rd State.—The lettering engraved. On the left:—*Drawn by T. Hearne, from a sketch by E. Edwards.* On the right:—*Engraved by W. Byrne.* In the centre:—*To John Tempest Esqr. Member of Parliament for the City of Durham, This View of Brancepeth Castle is Inscribed By his most obedient Servant—William Byrne, and Thomas Hearne.—London: Published as the Act directs,* 1. *Feb.* 1782. *by T. Hearne & W. Byrne.* In the right upper corner of the plate: "No. XXXIV." *B.M.*

VI.—The Monastery at Tynemouth.

Plate No. 45.

Dimensions:—10⅞ *in. by* 8¾ *in.*

1st State.—The Etching. *B.M.*

2nd State.—Proof with the letters only etched in. On the left:—*Drawn by T. Hearne.* On the right:—*Engraved by W. Byrne.* Below:—*The Monastery at Tinemouth.——London Published as the Act directs,* 1 *June* 1784. *by W. Byrne and T. Hearne.* *B.M.*

3rd State.—The lettering engraved. On the left:—*Drawn by T. Hearne.* On the right:—*Engraved by W. Byrne.* In the centre:—*To the Honble. Sir Ralph Payne, Knight Companion of the most honourable Order of the Bath. This View of the Monastery of Tynemouth is Inscribed By his most obedient Servants, Thomas Hearne and William Byrne.——London. Published as the Act directs,* 1 *June* 1784, *by W. Byrne and T. Hearne.* In the right upper corner of the plate "No. XLV." *B.M.*

Thomas Hearne was born at Brinkworth, near Malmesbury, in 1744, and died in Soho, London, April 13th, 1817.

CXIV.

The Battle at La Hogue.

After BENJAMIN WEST, P.R.A.

Dimensions:—24⅝ in. by 19⅛ in.

1ST STATE.—The Etching. Before the marginal line below. *B.M.*

2ND STATE.—With the marginal line added. On the left, etched in :—*Painted by B. West*, 1778. On the right :—*Etch'd by Woollett*, 1779. *B.M.*

3RD STATE.—The Coat-of-Arms, seen on the stern of the ship, on the extreme right (which in the 2nd State is almost one-half white) has been altered and shaded with vertical, instead of horizontal lines. Artists' names as above. *B.M.*

4TH STATE.—With additional work on the sky and sea. The cloud, above the horizon, towards the left, still in outline. Most of the figures are unfinished, especially the youth who is being drawn out of the water. The crests of the waves, the distant figures, and the flag, seen on land, white. Marks of the graver in the margin. Artists' names as above. *B.M.*

5TH STATE.—The distant sky still white, but the cloud above the horizon put in. Additional work on the ships, figures, etc. The fleurs-de-lis on the flags remain white. The margin partially cleaned. Artists' names as above, *B.M.*

6TH STATE (or 1st Published State).—Artists' names as above, and, in addition :—*Publish'd as the Act directs October 18th* 1781—*by B. West, W. Woollett & J. Hall. London.* *B.M.*

7TH STATE.—With Coat-of-Arms and engraved letters. On the left :—*Painted by B. West, Historical Painter to His Majesty.* On the right :—*Engraved by W. Woollett, Engraver to His Majesty.* In the centre :—*The Battle at La Hogue.* Publisher's address as in the 6th State. *B.M.*

8TH STATE.—With the following dedication added :—*To the Right Honourable the Lord Grosvenor.—This Plate engraved from a picture of the Battle at La Hogue in his Lordship's Collection is dedicated By his Lordship's much obliged and most obedient humble Servants, Benjamin West and William Woollett.* The line of publication, engraved ; the date :—*October 18th*, reads 18 *Octr.* *B.M.*

The key to this print has been engraved on the same plate with that of the "Battle of the Boyne." Two figures only are indicated, viz.: Sir George Rooke and King James II.

The original picture, executed for the Earl Grosvenor, in now at Grosvenor House. (Canvas 5 feet by 6 feet 11 inches.)

The battle was fought against the French fleet in the harbour at La Hogue, on the 23rd of May, 1692, by the boats of the combined English and Dutch fleets, under the orders of Vice-Admiral Rooke.

A copy by George Chambers is in the Gallery of Greenwich Hospital.

On the 25th of March, 1783, a small printed circular, of a square form by way of advertisement was issued :—

"To the Nobility and Gentry who have favoured us with Subscriptions to the Prints of the *Battles of La Hogue*, and *the Boyne*—Mr. West, Mr. Woollett and Mr. Hall, respectfully return thanks for their support in the publication ; and take this opportunity to acquaint them that agreeable to the original plan of selecting from British Story, striking events of national importance, Mr. West is now painting two others, one *Oliver Cromwell expelling the Long Parliament of the Commonwealth*, the other, *General Monk meeting King Charles the Second on the Beach at Dover*, and when finished will be engraved by Mr. Woollett and Mr. Hall."

COPIES.

1. Engraved by Klauber. (Dimensions :—24½ in. by 19½ in.) *B.M.*
2. Engraved by E. Voysard. (Dimensions :—13 in. by 11½ in.) *B.M.*
3. Engraved by . (Dimensions ;—9 in. by 6 in.) *B.M.*
4. Outline, No. 18, of John Young's Catalogue of the Pictures at Grosvenor House. London. 1821. 4°. *B.M.*

Respecting this painting William Dunlop, in Vol : I. p. 89 of the "History of the Rise and Progress of the Arts and Design in the United States," 2 vols : New York, 1834, 8°. tells us: "The Battle of La Hogue is one of West's best pictures. There is a remarkable coincidence in the general aspect of this very fine painting, with a Dutch picture of the Triumph of De Ruyter in the Thames, when he took possession of the Royal Charles, burnt several ships of war, and threw the kingdom into consternation. The engraving (of the same size of West's and Woollett's print) is entitled 'De Beroemde Enderneming op de Rivieren van London en Rochester,' and it is marked where in English prints the painter's name is given 'Getekend door Dk. Langendyk, 1782,' and where the engraver's name is given 'Gesneiden door M. de Sallieth te Rotterdam ;' and in the midway between these inscriptions is 'urt gegeven by D. Langendyk, M. de Sallieth en Dirk de Yong te Rotterdam.' West's and Woollett's print was published the 18th October, 1781—probably the painting made five or more years before If 'getekend door Dk. Langendyk, 1782,' means painted by Langendyk at *that* date, we must think that he has taken a hint from West ; but although there is a similarity of aspect, and somewhat of incident, the figures are dissimilar. The dispositions of the ships and figures are reversed, as is done in engraving, ... It is suggested that the Dutch picture was painted shortly after the affair represented, and the print perhaps engraved, but the publication suspended (as a peace-offering to England) when the peace took place ; but after the declaration of war and during our revolutionary struggle, the print was published. According to this hypothesis, West may have seen a proof of the Dutch print, or had a sight of the painting, before making his great picture of La Hogue."

CXV.

The Enchanted Castle.

After CLAUDE LORRAIN.

Dimensions:—23½ in. by 19⅛ in.

1ST STATE.—The Etching. On the left :—*Claudio Gillee Larense pinx.* On the right :—*F. Vivares sculp.* 1780. *B.M.*

There is in the British Museum a touched proof.

2ND STATE.—The upper part of the sky put in, leaving about half-an-inch above the terrace of the castle, white. In the lower part of the sky a few clouds added. The sea, the plants and foreground generally worked over. Artists' names as above. *B.M.*

3RD STATE.—The entire sky filled in. The female figure unfinished, and the rocks on the extreme right worked over. Artists' names as above. *B.M.*

4TH STATE.—Cross lines added in the distant sky on the left. The female figure finished, and the entire foreground strengthened. Artists' names as above. *B.M.*

5TH STATE (or 1st Published State).—The sail of the boat, seen near the mountain, shaded with two lines. Artists' names as above and the following added :—*Publish'd as the Act directs March 12th 1782 by Susa Vivares great Newport Street. London. B.M.*

6TH STATE.—On the left :—*Claudio Gillee Larense pinxit.* On the right :—*F. Vivares and Wm. Woollett sculpt.* In the centre :—*The Enchanted Castle.—From the Original Picture, in the Collection of Nathaniel Chauncy Esqr.—Publish'd as the Act directs March 12th 1782 by Susa Vivares No 13 Great Newport Street. B.M.*

CXVI.

Jacob and Laban, or "Le Grand Pont."

After CLAUDE LORRAIN.

Dimensions:—30¾ *in. by* 21⅞ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The edges of the clouds, and the upper portions of the veil over the two women's heads, white. Jacob's staff, etc., lying on the ground, unfinished. *B.M.*

3RD STATE.—With Coat-of-Arms put in, but the base upon which it stands unfinished. *M.*

4TH STATE.—The base filled in with vertical lines. *B.M.*

5TH STATE (or 1st Published State).—On the left, etched in :—*Claude le Lorraine Pinxit.*—*Joseph Farington delint.* In the centre :—*John Boydell excudit* 1783. On the right :—*William Woollett Sculpsit.* Below :—*Publish'd Octr. 29th* 1783 *by John Boydell Engraver in Cheapside, London. B.M.*

6TH STATE.—Artists' names engraved. On the left :—*Claude le Lorrain pinxit. Joseph Farington delint.* On the right :—*William Woollett, Sculpsit* 1783. In the centre added : "*From the Original Picture in the Collection of the Right Honble. the Earl of Egremont, To whom this Plate is Dedicated by his Lordships most obedient Servant, John Boydell. Size of the Picture* 4 *F.* 8½ *I. by* 8 *F.* 3 *I. long.* Publishers' names, &c., as above. *G.*

See Smith's Catalogue Raisonné. Vol. VIII., page 264. No. 134.

The original picture, executed in 1656, is in the Lansdowne Gallery, and the drawing in Mr. Heseltine's Collection.

The copper-plate is in the possession of Mr. Ross, King Street, Snow Hill.

CXVII.

Dido and Æneas.

After THOMAS JONES and JOHN HAMILTON MORTIMER, A.R.A.

Dimensions:—22⅛ *in. by* 18 *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The figure of Dido is partly in outline. The crests of the waves, the high lights on the clouds, horses, birds, etc., are white. Marks of the graver in the margin. *B.M.*

There is in the British Museum a touched proof with the following M.S. note :—"The state of the Plate at Woollett's death."

3RD STATE.—The distant sea put in ; the lights on the clouds, etc., subdued, and on the trunk of the tree filled in. The birds still white, but additional work on the horses and the figure in the centre of the composition. The margin of the plate partially cleaned. *B.M.*

4TH STATE (or 1st Published State).—With Coat-of-Arms of the Empress Catherine of Russia. On the left :—*The Landscape painted by T. Jones, the Figures by J. Mortimer.* On the right :—*The Landscape engraved by Wm. Woollett, Engraver to His Majesty.* In the centre, &c. :—*The Figures engraved by F. Bartolozzi. R.A.* The above title, in open letters, and *Vide Virgil's Æneis. Book IV. line* 231.——*London : Published as the Act directs.* 1 *Feb:* 1787 *by Eliz: Woollett, North Street, upper Charlotte Street. Rathbone Place. B.M.*

5TH STATE.—With Dedication added, and letters filled in :—*To Her Imperial Majesty, Catharine II^d. Empress of all the Russias, this Print of Dido and Æneas, from a Picture in Her Valuable Collection is with Her Majesty's permission Most respectfully inscribed by Her most obedient and devoted Servant, Elizabeth Woollett. B.M.*

CXVIII.

Boys at Play, blowing Soap-bubbles.

After BARTOLOMÉ ESTÉBAN MURILLO (attributed).

Dimensions :—14⅜ *in. by* 10½ *in.*

1ST STATE.—Proof with open letters. On the left :—*Murillo pinx^t.* On the right :—*Wm. Woollett direx^t.* In the centre :—*Boys at Play*, and *Engraved from an Original Picture in the Possession of Samuel Athawes Esqr.*——*Published as the Act directs*, 2 *May* 1785, *by Wm. Woollett, London. B.M.*

2ND STATE —With the letters filled in. *B.M.*

3RD STATE.—Spurious proof, i.e. with the line of publication erased.

Murillo was born at Seville probably, January 1st, 1618, and died April 3rd, 1682.

CXIX.

Tobias and the Angel.

After JOHANN GLAUBER and GERHARD VON LAIRESSE.

Dimensions :—18¼ *in. by* 15 *in.*

1ST STATE.—The Etching. On the left :—*Painted by Glauber. B.M.*

2ND STATE.—The work generally advanced ; the sky and mountains put in ; leaving the sky above the mountain, seen on the extreme right, white, and before some cross hatchings on the clouds on the right of the large tree. Artist's name as above. *B.M.*

There is in the British Museum a touched proof.

3RD STATE (or 1st Published State).—With Coat-of-Arms, and on the left :—*The Landscape painted by Glauber, and the Figures by G. Lairesse.* On the right :—*Engraved by W. Woollett and J. Emes.* In the centre the above title in open letters, and :—*Publish'd as the Act directs*, 2 *May* 1785, *by Wm. Woollett, No.* 1, *North Street, Charlotte Street, Rathbone Place. London. B.M.*

4TH STATE.—With letters filled in, and the following added :—*From an Original Picture in the Possession of Samuel Athawes Esqr. to whom this Plate is Inscribed, by his very obliged & obedient Servt. Wm. Woollett. B.M.*

J. Glauber was born at Utrecht in 1646. He settled at Amsterdam, and having formed an intimacy with G. von Lairesse he became an inmate of his house, and by the union of their talents the admirers of art were gratified by the production of some admirable landscapes by Glauber, decorated with figures by Lairesse. Glauber died in 1726, and Lairesse in 1711.

CXX.

Morning.

After HERMAN SWANEVELT.

Dimensions:— 21¾ *in. by* 17⅝ *in.*

1ST STATE.—The Etching. On the margins of the plate are heads, legs, etc., delicately executed with the needle. *B.M.*

2ND STATE.—The foreground only re-bitten. Margins cleaned. *B.M.*

3RD STATE.—The entire plate re-bitten. The shadows on the houses and on the bank strengthened by cross lines. *B.M.*

4TH STATE.—Cross hatchings added on the clouds. The distant mountains finished, and in the lower margin fresh trials of the graver. *B.M.*

5TH STATE.—The centre-sky covered with horizontal lines, leaving the distant sky white. *B.M.*

6TH STATE.—The cross hatching on the sky extended to a certain point only, thus forming an arch; the distant sky filled up, and with additional work on the cattle, bridge, etc. *B.M.*

7TH STATE.—The cross hatching on the sky carried further down, and the lights on the clouds diminished. The ducks in the water on the left, the figures walking on the road, just above the bridge, which in the above state appear white, are darkened, and the shadows in the water on the left strengthened by perpendicular lines. *B.M.*

8TH STATE.—The centre group and riders partially completed by cross hatching; the high lights on them and on the leaves, towards the right, being still white. Marks of the graver in lower margin. *B.M.*

9TH STATE (or 1st Published State).—With title, etc.. On the left:—*Painted by Swanniveldt.* On the right:—*Engraved by Wm. Woollett & B. T. Pouncy.* In the centre, in open letters:—*Morning.* And below:—*London: Published as the Act directs, 1 Feb.* 1787, *by Elizth Woollett, North Street, upper Charlotte Street, Rathbone Place. B.M.*

10TH STATE.—With title filled in and dedication:—*To Lady Beaumont this plate is engraved from the original Picture in the Possession of Sir George Beaumont Bart.—Is inscribed by her Ladyships much obliged & obedient Servt. Elizth Woollett.*—Line of publication as above.

A touched proof was exhibited at the "Society of Artists" in the year 1772. No. 367.

CXXI.

Evening.

After HERMAN SWANEVELT.

*Dimensions:—*22 *in. by* 17⅝ *in.*

1ST STATE.—The Etching. *B.M.*

2ND STATE.—The sky covered with lines, but the mountains and clouds in the centre of the landscape remain white. *B.M.*

3RD STATE.—The lights on the group of figures, on the bag carried by the man beyond, and a portion of the third mule's head, still white. *B.M.*

4TH STATE (or 1st Published State).—On the left:—*Painted by Swanniveldt.* On the right:—*Engraved by Wm. Woollett & Sl. Smith.* In the centre, in open letters:—*Evening.* And below:—*London: Published as the Act directs,* 1 *Feb:* 1787, *by Elizth Woollett, North Street, upper Charlotte Street, Rathbone Place. B.M.*

5TH STATE.—With title filled in and dedication:—*To Stephen Sulivan Esqr. this Plate Engraved from the original Picture in his Possession. Is inscribed by his most obedient Servant Elizth Woollett.* Line of publication as above.

CXXII.

King Charles the 2nd Landing on the Beach at Dover.

After BENJAMIN WEST, P.R.A.

Dimensions :—$24\frac{3}{8}$ *in. by* $19\frac{1}{8}$ *in.*

The Etching only is by Woollett. The plate was finished by William Sharp, with the following lettering. On the left :—*Painted by B. West, Historical Painter to His Majesty.* In the centre :—*Etch'd by Wilm. Woollett, Historical Engraver to His Majesty.* On the right :—*Engraved by William Sharp.* The above title, and : *From an original Picture in the possession of the Right Honourable the Earl Grosvenor.——Published as the Act directs, April* 5th 1789, *by B. West, E. Woollett, & J. Hall. London. B.M.*

On the 23rd of May, 1660, Charles II. embarked at the Hague for England, and arrived at Dover the 25th, where he was met by General Monk.

CXXIII.

Landscape with a Flock of Sheep.

After SALOMON RUYSDAEL.

Dimensions :—$20\frac{3}{4}$ *in. by* $17\frac{5}{8}$ *in.*

1ST STATE.—The Etching, as it was left by Woollett at his death. *B.M.*

PRINTS ENGRAVED

AFTER

Woollett's Designs,

AUTOGRAPHS, ETC.

1. "A Front View of the Earl of Westmoreland's Villa, taken from the Road, with part of the Park."

Engraved by J. S. Mason. (*Dimensions:* 21½ *in. by* 14½ *in.*) *B.M.*

2. "A View of the Earl of Westmoreland's Villa, in the County of Kent, taken from the Park."

Engraved by P. C. Canot. (*Dimensions:* 21½ *in. by* 14½ *in.*) *B.M.*

3. "A View of the Palace from a Hill in the middle of the Lawn, with the Bridge, the Temples of Bellona, of Pan, of Æolus, and the House of Confucius, in the Royal Gardens at Kew."

Engraved by J. S. Mason. (*Dimensions:* 21½ *in. by* 14½ *in.*) *B.M*

4. "A View of the Lawn from the Palace, with the Pagoda, the Temple of Victory, and the Colonade in the Royal Gardens at Kew."

Engraved by J. S. Mason. (*Dimensions:* 21½ *in. by* 14½ *in.*) *B.M.*

5. "A View of the Palace from the North Side of the Lake, the Green House, and the Temple of Arethusa, in the Royal Gardens at Kew."

Engraved by W. Elliott. (*Dimensions:* 21½ *in. by* 14½ *in.*) *B.M.*

6. "A View of the Palace from the South Side of the Lake, with the Temples of Bellona and Æolus, and the House of Confucius in the Royal Gardens at Kew."

Engraved by P. C. Canot. (*Dimensions:* 21½ *in. by* 14 *in.*) *B.M.*

7 and 8. Two Landscapes. Dedicated to H.R.H. the Princess Augusta Sophia and to H.R.H. Charlotte Augusta Matilda, Princess Royal.

Landscape No. 1, is after a "drawing in the Collection of the Revd. Mr. Davy of One-House in Suffolk."

Landscape No. 2, is a "View near Henstead in Suffolk, and is in the Collection of Saml Athawes Esqr."

Engraved by Elizabeth Smith. (*Dimensions: 24 in. by 19 in.*) *B.M.*

9. Six illustrations to the following work :—"Observations on Modern Gardening, and laying out Pleasure-grounds, Parks, Farms, Riding, &c. : Illustrated by Descriptions. To which is added, an Essay on the Different Natural Situations of Gardens. A New Edition : With notes by Horace (late) Earl of Orford ; and ornamented with plates, chiefly designed by Mr. Wollet." London, 1801. 4o. *B.M.*

The plates are engraved by W. Wise ; J. Walker and C. Cover. (*Dimensions: 8½ in. by 6 in.*)

10. Grotto at Oatlands.

Engraved (*Dimensions: 7 in. by 4½ in.*) *B.M.*

11. "Frog Hall, formerly the Summer Residence of Mr Parsons Comedian."

Engraved by Ellis. (*Dimensions: 6 in. by 4½ in.*) *B.M.*

"He [Woollett] was intimate with Parsons, the celebrated Comedian, who had a taste for "the arts, and they occasionally smoked their pipes together." (Raimbach's Memoirs, p. 15.)

12. In a pamphlet entitled :—"Candid Observations, on the Principal Performances now Exhibiting at the New Room of the Society of Artists, near Exeter-Change, Intended as a Vade Mecum to that Exhibition," London. 1772. 4o. No. 366, p. 24, occur the following criticisms :—*Mr. Woollett, F.S.A. A View at Wainford, in Suffolk, in Crayons. This little Drawing in Crayons must give the Public hopes that one Day or other they may expect larger Works of the kind from this ingenious Artist. The strict Observance of Nature, joined with a spirited Touch, have produced a wonderful effect.*

367. *A Morning, a touch'd Proof from Swaneveldt.*

368. *Roman Edifices and Ruins, the allegorical Evening of the Roman Empire, from Claude.*

The Prints of this Master are so well received throughout Europe that no Comment can be required. B.M.

13. Autographs of Woollett. *B.M.*

"1780, Jan. 26. Recd. of Mr. Torre nine Pounds ten shilling for Eleven Wolfe dis-"count included. Wm. Woollett.

"April 3d. 1780 Recd. of Mr. Torre twelve Pounds for fourteen Wolfe Discount "included. Wm. Woollett."

On the reverse of the paper :—

"1779, June 22. Mr. Torre, Bt. of Wm. Woollett.

	£	s.	d.
2 Doz : Wolfe - - - - -	24	0	0
2 Doz : Cicero and Solitude at 7/6 - -	9	0	0
3 Proves. Macbeth at 7/6 - - -	1	2	6
	34	2	6
	1	14	0
	32	8	6"

14. Another autograph of Woollett. *B.M.*

"Mr. Torre, 1783. Sept. 30. Bot. of Wm. Woollett.

		£	s.	d.
To 2 Doz: Cicero and Solitude at 7/6	-	9	0	0
4 Wolfe - - - - - 19	-	3	16	0
		12	16	0
Discount	-		12	0
Paid - -		12	3	6

On the reverse of the paper are two slight sketches of a man's legs, drawn by Woollett, in black chalk.

15. In the Museum at Maidstone is a volume containing fourteen drawings by Woollett, executed when twelve years of age.

1. Frontispiece :—"This was done by me William Woollett, in the 12th year of my age, ye 27, 1747." 2. A Drake. 3. A Robbin. 4. The Great Tom Tit. 5. A Water Wagtail. 6. A squeeker. 7. Two Swallows. 8. The Fox and Crow. 9. A Haunting Hawk. 10. Two Pheasants and Heathcock. 11. A Cat and Eagle. 12. A Dog and Bittern. 13. Two Pheasants and small Birds. 14. The Ruffs.

16. In the "Artist's Repository and Drawing Magazine," Vol. IV., p. 130, occurs a plate entitled :—*To the Memory of Mr. William Woollett London.* Publish'd by C. Taylor No. 10, near Castle Street, Holborn, Aug. 1st, 1785, and an obituary notice.

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Chronological List.

(ACCORDING TO DATES OF PUBLICATION).

Chronological List.

I.

PORTRAIT OF JOHN SCOTT.

II.

PORTRAIT OF A MAN. (Unknown).

III.

A SCHOOL REWARD TICKET. After J. Bonneau.

IV.

THE PEACOCK. (Shop-Bill, Brenchly's.)

V.

THE PEACOCK. (Shop-Bill, Brenchly's.)

VI.

THE PEACOCK.

VII.

THE JACKDAW AND THE PEACOCKS.

VIII.

WATCH-PAPER. (John Woollett's.)

IX.

WATCH-PAPER. (John Woollett's.)

X.

THE SUFFOLK COSTERMONGER. After Thomas Gainsborough.

XI.

THE GROTTO AT AMWELL. After B. T. Pouncy.

XII.

AN ENGRAVED BORDER.

XIII.

INDIAN QUEEN. (Shop-Bill, Cousins & Co.)

XIV.

INDIAN QUEEN. (Shop-Bill, Thomas Smith's.)

XV.

DESIGN for a Painting on China.

XVI.

ADDRESS-PLATE. (G. Wynox.)

XVII.

ADDRESS-PLATE. (Joseph Harris).

XVIII.—XXV.

Published February, 1755.

EIGHT VIEWS IN THE UNIVERSITY OF OXFORD. After John Donowell.

I.—A View of Baliol College, Trinity College, etc.

II.—A View of the Radcliffe Library—Brazen Nose College, The West Front of All Souls College, part of the Schools, a distant View of the Tower of Wadham College, etc.

III.—A View of Exeter College back gate, the Museum, the Theatre, the Printing House, etc.

IV.—A View of Queen's College, University College, All Souls' College, the Steeple of St. Mary's Church, etc.

V.—A View of the Conduit, part of Carfax Church, The Piazza called the Butter Market, the Town Hall, the West front of Christ Church College.

VI.—A View of the Printing House, the Theatre, the Museum, part of the Schools, part of All Souls College; St. Mary's Church, etc.

VII.—A View of part of St. Mary's Church, All Saints' Church, the Conduit, Carfax Church.

VIII.—A View of Magdalen College, in the University of Oxford.

XXVI.—XXIX.

Published January, 1757.

FOUR VIEWS OF THE GARDENS of Sir Francis Dashwood at West Wycomb. After William Hannan.

I.—A View of the Lake, etc.: taken from the Centre Walk in the Garden of Sr. Francis Dashwood, Bart., at West Wycomb, in the County of Bucks.

II.—A View of the House and Part of the Garden of Sr. Francis Dashwood, Bart. at West Wycomb, in the County of Bucks.

III.—A View of the Cascade, etc. in the Garden of Sr. Francis Dashwood, Bart., of the Parish Church, etc. at West Wycomb, in the County of Bucks.

IV.—A View of the Walton Bridge, Venus's Temple, etc., in the Garden of Sr. Francis Dashwood, Bart., at West Wycomb, in the County of Bucks.

XXX.—XXXI.

Published June, 1757.

TWO VIEWS AT WHITTON.

I.—A View of the Canal and of the Gothick Tower in the Garden of His Grace the Duke of Argyl at Whitton.

II.—A View of the House and part of the Garden of His Grace the Duke of Argyl, at Whitton.

XXXII.

Published June 26th, 1760.

SUMMER, or "Les Agréments de l'Eté." After Jean Pillement.

XXXIII.

Published July, 1760.

A VIEW OF THE GARDEN, &c., at Carlton House, in Pall Mall, a Palace of Her Royal Highness the Princess Dowager of Wales.

XXXIV.

Published July, 1760.

A VIEW OF FOOTS-CRAY PLACE, in Kent, the Seat of Bourchier Cleeve, Esqr.

XXXV.

Published July, 1760.

A VIEW OF COOMBANK, near Sevenoak in Kent, the Seat of the Honble. Lieutt.-Genl. Campbell.

XXXVI.—XXXVII.

Published July, 1760.

TWO VIEWS. The Seat of Edmund Waller, Esqre.

I.—A View of part of the Garden at Hall Barn, near Beckonsfield, in Buckinghamshire, a Seat of Edmund Waller, Esqr.

II.—A View of the Great Room, etc: at Hall Barn, near Beckonsfield, in Buckinghamshire, a Seat of Edmund Waller, Esqr.

XXXVIII.

Published July, 1760.

A VIEW from the West Side of the Island in the Garden of the Honble. Charles Hamilton Esqr. at Painshill, near Cobham, in Surry.

XXXIX.

Published in 1760.

THE TEMPLE OF APOLLO. After Claude Lorrain.

XL.

Published August 29th, 1760.

THE BOAR HUNT, or "La Chasse au Sanglier." After Jean Pillement.

XLI.

Published 1761.

FRONTISPIECE to Kirby's Perspective of Architecture. After William Hogarth.

XLII.

Published 1761.

NIOBE. After Richard Wilson.

XLIII.

Published March 16th, 1761.

DEFEAT OF A FRENCH SQUADRON under the Command of M. de la Clue, by Admiral Boscawen off Cape Lagos, August 18th, 1759. After Richard Paton.

XLIV.

Published December 1st, 1761.

LANDSCAPE. After George Smith.

XLV.

Published June 14th, 1762.

THE FIRST-PREMIUM. After George Smith.

XLVI.

Published January 24th, 1763.

THE SECOND-PREMIUM. After John Smith.

XLVII.—XLIX.

Published 1763.

KEW GARDENS. Three Views. After Joshua Kirby.

Plate 36.—A View of the Palace at Kew, from the Lawn.
Plate 41.—North Prospect of the Ruin, in the Gardens at Kew.
Plate 42.—A View of the South Side of the Ruins at Kew.

L.

Dated July 2, 1763.

JUDAH AND TAMAR. After Annibale Caracci.

LI.

Published September 3rd, 1763.

PHAËTON. After Richard Wilson.

LII.

Published c. 1763.

PORTRAIT OF GEORGE III. After Allan Ramsay.

LIII.

Published March 1st, 1764.

DIANA AND ACTÆON. After Filippo Lauri.

LIV.

Published c. 1764.

A FOREST, with Waterfall. After Gaspar Poussin.

LV.

Published c. 1765.

A VIEW of the Temple of Minerva, Polias, and of the Pandrosium. After James Stuart.

LVI.

Published June, 1765.

THE COTTAGERS. After Cornelis Dusart.

LVII.

Published June 10th, 1766.

CELADON AND AMELIA. After Richard Wilson.

LVIII.

Published May 1st, 1767.

THE JOCUND PEASANTS. After Cornelis Dusart.

LIX.

Published January 1st, 1768.

THE SPANISH POINTER. After George Stubbs.

LX.

Published January 15th, 1768.

THE FIRST SCENE of the "Maid of the Mill." After John Inigo Richards.

LXI.

Published June 30th, 1768.

THE FISHERY. After Richard Wright.

LXII.

Published December 20th, 1768, and re-published February 1st, 1783.

THE APPLE GATHERERS. After George Smith.

LXIII.

Published 1768.

APOLLO, Herdsman to King Admetus. After Filippo Lauri.

LXIV.

Published 1769.

THE FRONT AND PROFILE of a Capital of the Pilasters of the Temple of Apollo Didymæus. After William Pars.

LXV.

Published July 31st, 1769.

CEYX AND ALCYONE. After Richard Wilson.

LXVI.

Published November 28th, 1769.

THE RURAL COTT. After George Smith.

LXVII.—LXX.

Published August 1st, 1769; August 30th, 1770; September 30th, 1770; October 25th, 1771.

A SET OF FOUR SPORTING SUBJECTS. After George Stubbs.

No. 1.—Shooting.
No. 2.—Shooting.
No. 3.—Shooting.
No. 4.—Shooting.

LXXI.

Published c. 1770.

MERCURY, ARGUS AND IO. After Claude Lorrain.

LXXII.

Published c. 1770.

AN UPRIGHT LANDSCAPE, with a Man Fishing. After George Smith.

LXXIII.

Published c. 1770.

TWO CHILDREN WALKING.

LXXIV.

Published December 29th, 1770.

MACBETH MEETING THE WITCHES. After Francesco Zuccarelli.

LXXV.

Published June 24th, 1772.

ROMAN EDIFICES IN RUINS. After Claude Lorrain.

LXXVI.—LXXX.

Published January 1st, 1773, and June 1st, 1774.

FIVE VIEWS in Switzerland and Savoy. After William Pars.

I.—The Lower Part of the Valley and Glacieres of Chamouny, in Savoy.

II.—The Devil's Bridge, in the Canton of Uri, in Switzerland.

III.—The Valley of Luterbrun, in the Canton of Berne, in Switzerland.

IV.—The Great Frozen Valley near Chamouny, in Savoy.

V.—The Valley and Glacieres of Grindelwald, in the Canton of Berne, in Switzerland.

LXXXI.

Published c. 1773.

A VIEW in the Island of Huaheine; with the Ewharre no Eatua, in the House of God. After William Hodges.

LXXXII.—LXXXV.

Published February 1st, 1777.

FOUR ILLUSTRATIONS to: "A Voyage towards the South Pole," etc. Written by James Cook (1777). After William Hodges.

I.—View in the Island of Tanna.

II.—A Toupapow, with a Corpse on it attended by the Chief Mourner in his Habit of Ceremony.

III.—Monuments in the Easter Island.

IV.—The Fleet of Otaheite assembled at Opáree,

LXXXVI.

Published c. 1783.

A HUMAN SACRIFICE, in a Morai, in Otaheite. After John Webber.

LXXXVII.

Published 1774.

NORTH-WEST VIEW of Moreton, the Seat of James Frampton, Esqr. After Isaac Taylor

LXXXVIII.

Published May 20th, 1774.

PORTRAIT OF PETER PAUL RUBENS. After Anthony van Dyck.

LXXXIX.

Published September 25th, 1774.

THE HAY-MAKERS. After George Smith.

XC.

Published February 14th, 1775.

VIEW OF THE ROYAL DOCK-YARD at Deptford. After Richard Paton.

XCI.

Published July 17th, 1775.

SNOWDEN HILL, and the adjacent Country in North Wales. After Richard Wilson.

XCII.

Executed c. 1775. Published April 12th, 1824.

CALYPSO RECEIVING TELEMACHUS AND MENTOR. After Benjamin West.

XCIII.

Published January 1st, 1776.

THE DEATH OF GENERAL WOLFE. After Benjamin West.

XCIV.

Published October 1st, 1776.

SCENE FROM "TOM JONES." After P. J. de Loutherbourg.

XCV.

Published September 14th, 1776.

THE MERRY VILLAGERS. After Thomas Jones.

XCVI.

Published June 30th, 1777, and re-published December 1st, 1799.

APOLLO AND THE SEASONS. After Richard Wilson and John Hamilton Mortimer.

XCVII.

Published December 31st, 1777.

A RIVER SCENE, with a windmill. After Salomon Ruysdael.

XCVIII.

Executed 1777. Published March 1st, 1794.

A STORM AT SEA. After P. J. de Loutherbourg.

XCIX.

Published June 4th, 1778.

SOLITUDE. After Richard Wilson.

C.

Published June 4th, 1778.

CICERO AT HIS VILLA. After Richard Wilson.

CI.

Published June 20th, 1779.

SHIPWRECK OF TELEMACHUS. After P. J. de Loutherbourg.

CII.

Published April 17th, 1779.

EMBLEMS, illustrating Richardson's Iconology. After William Hamilton.

CIII.

Published December 1st, 1779.

MELEAGER AND ATALANTA. After Richard Wilson and John Hamilton Mortimer.

CIV.

Published March 13th, 1780.

SCENE FROM THE VICAR OF WAKEFIELD. (Vol. I., p. 37). After Thomas Hearne.

CV.

Published November 13th, 1780.

SCENE FROM THE VICAR OF WAKEFIELD. (Vol. II., ch. 5.) After Thomas Hearne.

CVI.

Executed c. 1780. Published January 1st, 1820.

THE STORM. After Claude Joseph Vernet.

CVII.

Published May 1st, 1780.

FRONTISPIECE to "Rhodope." After Angelica Kauffman.

CVIII.—CXIII.

ILLUSTRATIONS to "Antiquities of Great Britain," etc. By Thomas Hearne, etc. London, 1807. Folo. (2 vols.)

I.—The Hermitage at Warkworth.
II.—Lanercost Priory.
III.—Malmsbury Abbey.
IV.—Castle Acre Castle.
V.—Brancepeth Castle.
VI.—The Monastery at Tynemouth.

CXIV.

Published October 18th, 1781.

THE BATTLE AT LA HOGUE. After Benjamin West.

CXV.

Published March 12th, 1782.

THE ENCHANTED CASTLE. After Claude Lorrain.

CXVI.

Published October 29th, 1783.

JACOB AND LABAN, or "Le Grand Pont." After Claude Lorrain.

CXVII.

Executed c. 1784. Published February 1st, 1787.

DIDO AND ÆNEAS. After Thomas Jones and John Hamilton Mortimer.

CXVIII.

Published May 2nd, 1785.

BOYS AT PLAY, blowing soap-bubbles. After B. E. Murillo (attributed).

CXIX.

Published May 2nd, 1785.

TOBIAS AND THE ANGEL. After J. Glauber and G. von Lairesse.

CXX.

Executed c. 1785. Published February 1st, 1787.

MORNING. After Herman Swanevelt.

CXXI.

Executed c. 1785. Published February 1st, 1787.

EVENING. After Herman Swanevelt.

CXXII.

Executed c. 1784. Published April 5th, 1789.

KING CHARLES the 2nd Landing on the Beach at Dover. After Benjamin West.

CXXIII.

Executed c. 1784.

LANDSCAPE, with a Flock of Sheep. After Salomon Ruysdael.

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